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PRACTICAL CHURCH MUSIC

Practical Church Music

A Discussion of Purposes Methods and Plans

By
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PREFACE

SOME one has said that in a preface a writer always comes forward with a halter in his hand; if he is sensitive and self-conscious, he pleads guilty to sundry faults and presents the reader with the halter to execute the sentence; if he is combative and aggressive he proceeds to hang the reader! Some shrewd person will be sure to say that in this preface both sides suffer.

However that may be, it seems to me proper to hide away in this preface some personal statements that ought to be made and yet do not seem to fit into the general discussion. They will enable the few wise men who read prefaces to understand the situation better and to reach a juster conclusion regarding the practical study that follows.

The writer was asked by the faculty of the Theological Department of Vanderbilt University to prepare a series of lectures on church music. He gladly accepted the opportunity and delivered the lectures before the students and faculty in the autumn of 1903. Somewhat rewritten and enlarged they were subsequently given to the students of Union Biblical Seminary. The kindly interest shown in the discussion at both seminaries led me to thoroughly recast and largely amplify the materials contained in the lectures for the benefit of the larger clerical and musical public who it seemed to me needed the help they were intended to afford.

I have not tried to escape the influence upon style and

method the original form of presentation exerted. I felt that the freedom of treatment lectures allow, and the direct and personal style they demand, would give me a wider field of illustration and application than a more formal and academical treatment afforded, would be more in harmony with a practical discussion of the subject, and would be more likely to be convincing and effective.

If any one shall be impressed that there is an excessive repetition of ideas in some cases, or with the patent obviousness or utter commonplaceness in others, let me aggravate the offense by acknowledging that in both particulars it was deliberate! One man's commonplaces are the novelties and inspirations of another. I remember too well the short period in my own early intellectual development when I found Martin Tupper helpful and stimulating, to underrate the value of platitudes. The Christian workers, clerical and lay, whom I hope to help most, need both the obvious detail and the iteration.

If I shall be charged with excessive temerity in discussing mooted questions of taste and method, and with undue dogmatism in the expression of conclusions regarding them antagonistic to those generally prevalent, I shall not be careful to defend myself. If thirty years of active service in practically every relation to the music of the church service, and under the most varied conditions, give me no right to speak with authority, I have no other credentials to offer.

The rather earnest and reiterated opposition to the point of view and the conceptions of final purpose accepted as self-evident by musicians and clergymen of generous and thorough musical and literary culture and of fine discrimination and noble ideals, here and abroad, is not due to any inherent difference of personal taste,

but to a difference of conviction as to the right of that cultivated taste to exclusive consideration. I have too high an admiration for the genuinely cultivated and sincerely conscientious apostles of high literary and musical standards, have profited too much personally from their creative and critical work, and have too profound a realization of the value to the church of their emphasis upon the claims of the artistic, even when that emphasis is excessive and impracticable, that I should depreciate their work or question their sincerity. Their goal is mine as well; only I am rowing on the other side of the boat!

If there is an occasional gleam of indignation or glow of heat in what I have written, their objects have been the speakers and writers of shallow culture and limited knowledge who, without really understanding them, put on the views of the masters as they might don their mantles, because they think them authoritative and "in good form," and mechanically repeat them with an affectation of superior taste they have neither the ability nor the opportunity to cultivate. One finds in private conversation, in public addresses, in periodicals and even in books a good deal of discussion on church music that is well characterized by Dr. Curwen as "the gush of amateurism." Its chief value usually is the opportunity it affords for cultivating the grace of patience. Perhaps the most exasperating characteristic of much of this discussion is its lack of genuineness. What Kobbe says of admirers of Bach may be applied to the partisans of artistic church music: "It seems to me that the extreme Bach enthusiasts can be divided into two classes—musicians who are able to appreciate what he did for music on its technical side, and persons who want to create

the impression that they know more than they really do." Irritating as this musical cant is, I trust that my zeal for securing the highest spiritual results from the service of song in the churches has not hurried me beyond the limits of fraternal courtesy or Christian charity.

I am debtor to too many books on church music for historical illustration and practical suggestion to give the catalogue of them here. It is but just that I mention my obligation to my brother, the Rev. D. E. Lorenz, Ph.D., D. D., of the Church of the Good Shepherd, New York City, for helpful criticism. Kindly mention should also be made of Mr. Charles Stebbins of Dayton, Ohio, without whose suggestions the discussion of the pipe organ would have had much less practical value.

If this study will assist in crystallizing the musical ideals of church workers into practical forms, and lead to a more genuine, more varied, and more effective use of "psalms and hymns and spiritual songs," not to mention "stringed instruments and organs," I shall have been well repaid for the time and thought spent upon it.

EDMUND S. LORENZ.

Dayton, Ohio.
February 1, 1909.

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INTRODUCTION

IN order that my discussion of church music may be more lucid and helpful, the point of view, the purpose, and the conceptions underlying it, ought to be made clear.

The point of view is that of the Christian worker seeking definite results in the winning of the lost and in the spiritual edification of the saved. These are the primary aims, although he may welcome the by-products of incidental and subordinate effects that are well worthy of consideration.

The purpose is to render Christian workers more efficient in their use of music in religious work by giving them clear conceptions of the kind of music to be used, and of the definite results that may be expected from its use, and by suggesting detailed plans and methods by which these desirable results may be secured. Ideal standards have their place, an important though subordinate one, but here we propose to be matter-of-fact, practical, concrete, with actual immediate results among actual average people as the final criterion in every phase of the work.

Just as in ministerial training the chief purpose is not primarily general culture—although that may be a very valuable and greatly to be desired incidental acquirement; not minute and accurate scholarship—although that may be recognized as a prerequisite very essential to the full realization of its final purpose; not literary materials nor skill in handling them in a masterly and enter-

taining way—although that is an important factor in the success of any minister; not mere public oratory, able to sway assembled multitudes—although that is a combined gift and acquirement that any preacher may most earnestly covet; but the preparation of men to be practically successful preachers and pastors, competent for every emergency, adaptable to all conditions and environments, skillful in methods and plans, wise in the control and management of men and women, in short, men who are able to do things, all round "workmen that need not to be ashamed:" so my purpose is not to emphasize high ideals—although without them we should sink into degrading shallowness and vulgarity subversive of the very purposes we seek; nor a sense of the high dignity of divine worship—although without that the truest success in our church music is impossible; nor the value of a wide acquaintance with and appreciation of the noblest music that has been written—although without that there can be no broad intelligent mastery of any and every situation; nor the cultivation of a fine and discriminative musical taste—although that too is essential to practical adaptation to varied situations and demands; but so to instruct and inspire all who have leadership in the service of song that they will be able in the place where they are working, among the people for whom they are toiling, to provide the greatest religious helpfulness, the most lifting inspiration, the impulse to the most positive and immediate spiritual decision that the use of music can bring the souls for whom they are responsible.

It seems to me important that I should at the very outset make it clear that the governing conception of my treatment is practicality. If the reader cannot accept this attitude, we had better part company in amity and good

will at once, for we have high authority for the statement that it is ill walking with one with whom we do not agree.

While in the course of my discussion it may be necessary again and again to restate and reapply the philosophical and psychological principles at the foundation of successful church music, it is assumed that here as elsewhere in practical church work, what is needed is not so much a philosophical discussion of general principles, as the suggestion of detailed and definite methods and minutely specific plans that shall concretely suggest and illustrate the general principles, and so clearly indicate their further application. Generalities are rarely suggestive or helpful. It is the particular fact, the specific plan, that interests, inspires, and suggests. At the same time, while the helpfulness of this discussion ought to be gauged by its practical definiteness,—its minute detail,—it will have failed in realizing its larger usefulness, if it prove not the mere seed-corn of the larger harvest of practical ideas, new schemes, fresh combinations, of wider application and richer resources than can be suggested in the limited space allowed for it.

It is also assumed that while fitness, dignity, intellectuality, culture, shall all have their modifying influence, the determining consideration in our whole investigation and study shall be moral and spiritual results.

It may well be that I shall use the word "results" so often in what follows that it will become badly worn and very offensive; but, after all, in that word lies the heart of the whole matter. Most of our failure in the management of church music is due to our losing sight of the results as the finally determining factor. Back in 1827 Lowell Mason, in a lecture on church music, given in a

leading Boston church, which made so great an impression that a committee headed by Dr. Lyman Beecher asked for its publication, said with great emphasis: "The principal reason for the present degraded state of church music seems to be that its design is forgotten. . . . It is often given up almost exclusively into the hands of those who have no other qualifications than mere musical talent, and who, being destitute of any feelings of piety, are almost as unfit to conduct the singing of the church as they would be the preaching or the praying."

Moreover, in canvassing results, I shall not confine myself to spiritual results among highly cultivated persons, but include the larger results to be secured among the masses of mankind who need spiritual help all the more that they lack general education and culture. An American music critic wrote of a book he was editing: "Reference can only go to that element of the people which support the musical art—not to the vulgar mass which confounds the emanations of the so-called music hall with music. With them this book has nothing to do." The Christian worker may not take such an exclusive attitude. Christ came to call sinners to repentance, not the righteous. It is the "vulgar mass" that needs religious inspiration, for the sake not only of its individual souls, but for that of the general community as well. Hence any broad, genuine consideration of the spiritual effects of music must include means and methods to be used among the common people.

So much emphasis has been put upon the dignity of the means in late years that we are in danger of forgetting the actual purpose of the means. Stress has been laid upon artistic refinement and culture in our church work until the real occasion of our efforts is lost from

sight. This is as true of our preaching, our church buildings, our church furnishings and our church social life as it is of our singing. Our Lord did not disdain to use spittle and the dust of the roadside in healing the blind. Shall we be more fastidious than He?

What are the practical results we seek? We here strike the difficulty that again and again throughout the history of the Church has wrecked its musical efforts. Those results are so general, so vague and intangible, that it is difficult to define them. This is all the more unfortunate that in direct proportion to the indeterminateness of the end sought, and to the elaborateness and complexity of the means used, is the danger of entirely losing sight of the end and of making the perfection of the means the final end. It is important, therefore, at the very outset to have a clear conception of what we wish to accomplish by the use of church music.

To say that the edification of saints and the conversion of sinners is the final purpose of church music is easy enough. The iteration of the proposition until it becomes the governing idea in all our work is helpful and corrects many a misleading idea or purposeless plan. But in what way does this upbuilding of believers and this persuasion of unbelievers follow from the psalms and hymns we sing and the voluntaries we play? By expressing the feelings of the children of God and by appealing to those of the unsaved, is the prompt and correct reply. What feelings are we to express and to what emotions are we to appeal? How are we to reach and impress these particular sensibilities? Here is the point where the usual thinking upon this important subject seems to get out of focus.

It is sufficient at this point to locate the difficulty.

Further on I shall have a better opportunity to define more clearly the psychology of the value and use of music in church work.

I have thus emphasized in a preliminary way the practical attitude I propose to assume in the investigation of church music, because most writers and speakers discussing it have done so from a historical, philosophical, or artistic point of view: and also because I deem it essential and vital to any practically helpful study of this neglected field of church effort. Church music has been treated as pure art, when it is only applied art. Much has been written about standards of musical art, little about its application to church life and work. On the contrary, I shall give only incidental attention to its artistic, philosophical, or historical phases, while its practical application to the needs and purposes of our American churches will be my engrossing theme.

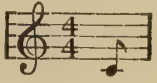
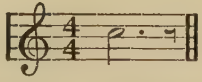
Part I

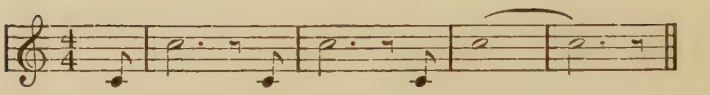
The Minister's Musical Preparation

I

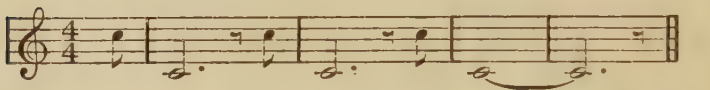
THE CHARACTER OF MUSIC

BEFORE proceeding to the more detailed practical discussion of my subject, it is proper that I should make clear the character, method of operation, and purpose of sacred music. A wrong conception here will seriously limit and cripple musical effort in the church, or even destroy all its practical efficiency.

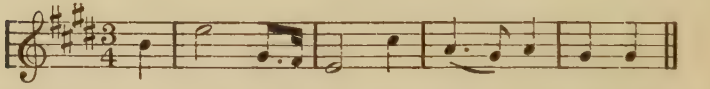
There are few psychological problems more obscure or perplexing than the mental character of music. The mind recognizes differences of pitch, of duration, and of force and accent in the tones that are heard. But this mental apprehension touches only the superficial facts and does not reach the inner relation between the tones in which lies the musical idea itself. We hear a sound  and immediately after another sound  The sounds differ in pitch and duration. There may even be a recognition of relation between the pitch of the two tones. But the sounding of these tones separately makes no musical impression upon us. But when we play or sing them one immediately after the other, it makes a musical phrase with a new effect depending on the order of the tones.



is stimulating, inspiring, stirring.



is calming and gives a sense of finality. There is absolutely nothing in the mere mental facts that should produce this impression. I have purposely chosen a very simple illustration, which I could vary and elaborate still more. We should say of it, here is a musical idea. But in what does the idea consist?



Here is a phrase from a famous solo in "The Messiah." Can I impress any one with its musical value by merely telling him the number of vibrations of each of these eleven tones? There does not seem to be any perceptible relation between the mental observations and the actual effect upon the mind. May we not assume that there is none and that the effect is produced in some other way?

A year or two ago I participated in the learning and rendition of Wagner's "Pilgrim Chorus" from "Tannhauser." The men had practiced it somewhat with the piano in previous rehearsals with no particular enthusiasm or interest. At the final rehearsal the orchestra

came in to assure perfect coöperation at the concert. The hall in which the choral society held its practices was somewhat small with a low ceiling. As the combined men's chorus and orchestra fairly crowded the room with vibrations, I was exceedingly interested to see the effect upon all concerned. The conductor, usually remarkable for his poise and self-control, became almost frenzied with physical excitement; many of the singers, strong, stalwart men, showed by their flushed faces, excited gesticulations, rolling eyes, and vibrant singing, how far the music was sweeping them out beyond the bounds of their usual reserve. Just a touch more and I felt we should have had some of the physical results of the old time revival meetings. The same chorus and orchestra rendered the same music in a large hall where the sound was not confined, with no excitement whatever. The sensory and intellectual elements in the two renderings were absolutely the same; whence the difference in effect?

From boyhood up I always heard the overture to "Tannhauser" with great delight. Yet when a short while before his death Anton Seidl gave it in our city with his orchestra, he added trombones at a certain climacteric point and touched a consummate note that so nearly swept me off my feet that I barely escaped rising up and shouting. Here again the effect was not intellectual, but psychical and even physical.

The waves of sound are actually physical vibrations in which, according to their relative conductiveness, all the material particles of the body participate. Is it likely that the matter of the extremely sensitive nervous system should not be affected by these vibrations? Edmund Gurney in his valuable book, "The Power of Sound,"

remarks on this point, "Of all formless impressions, sounds can give by far the strongest shock to the organism." He adds, "The eye is always seeing lights and colours and rests contentedly on agreeable masses; while the ear is peculiarly affected and excited by the occasional phenomena which present distinct sound colour." The difference clearly lies in the distinctly physical character of sound. Whether the nerves are reached exclusively through the auditory nerve, or whether there is an obscure direct effect upon the nervous tissues I am not prepared to say. I should like to try some experiments in this line upon a company of entirely deaf persons. I should expect the direct effect of music upon the nerves to be analogous to that of unusual humidity or of marked electric tension.

That the effect of music is physical and not intellectual is to be inferred from the fact that difference of susceptibility to it depends on type of physical constitution. Phlegmatic, coarse-grained persons are rarely musical. Musical gifts and intellectual gifts are often in inverse proportion in musical persons. Blind Tom was a musical prodigy, but an idiot! Children, infants even, are usually very susceptible. With a mother's fond vanity my wife once told a noted composer visiting in our home of the musical responsiveness of our latest baby: how he would lie supremely happy when the music was soft and sweet; how he would begin to wave his hands more and more vigorously as the music became more stirring; how when it became loud and crashing he would kick with his feet and wave his hands, squirming and crowing in a very abandon of delight. Naively and blissfully oblivious to the rather *malapropos* character of his reply, our visitor remarked, "I have noticed that my cats are affected in

the same way!" Whatever his social tact, his philosophy certainly was correct, for many animals are extremely susceptible to the sound of music. In infants and animals the lack of intellectual elements in the effect cannot be doubted.

Despite the evident lack of intellectual content in music, all literature is full of reference to its emotionality. But how can there be genuine emotion without a previous idea of some kind to rouse it? If I meet a person on the street laughing, he will immediately take pleasure in telling me the idea that caused his laughter. If he cannot, I may be sure he is suffering from hysteria, a nervous disease. If I turn to my neighbour at the concert while Schumann's "Träumerei" is being played by the orchestra, or on the piano, and ask her why she looks so dreamy and lost in revery, she will reply, "Oh, it's the music!" She has no intellectual basis for her state of mind.

This is all the more striking that when you ask for some intellectual equivalent of this emotional state, no two persons will likely give the same reply. If I tell an affecting incident, all those who hear are stirred by the same emotion,—pity, compassion, indignation, rage, as the case may be; the only apparent difference is in the degree of feeling. But if I play a musical composition, the impressions made will be as various as the individuals composing the audience. Helmholz in his great work, "On the Sensations of Tone," expresses this confusion well: "When different hearers endeavour to describe the impression of instrumental music, they often adduce entirely different situations or feelings which they suppose to have been symbolized by the music." Gurney also recognized this difficulty: "Music is perpetually felt

as strongly emotional while defying all attempts to analyze the experience or to define it even in the most general way in terms of definite emotion." By general consent we seem to have reached here a psychological *impasse.*

Now, I am not a physiological psychologist, have made no formally scientific investigation, and (what is worse!) have no command of the technical vocabulary in which such discussions are usually expressed, but I trust my temerity will be forgiven if I seek to generalize a lifetime of musical impression and observation into a contribution towards the solution of the problem. In looking over such of the literature on the subject as was accessible to me, I was pleased to find that my fundamental conclusion had been anticipated by leading thinkers, for it gave me courage to hope that the conclusions in which I go beyond them may have some value.

My first proposition, that music appeals to and directly affects the nervous system, is quite generally accepted. Half a century ago, Gottschalk, the great American piano virtuoso, formulated the same idea in this statement: "Music is a thing eminently sensuous. Certain combinations move us, not because they are ingenious, but because they move our nervous system in a certain way." Bartholomew in his "Psychology of Music" in recognizing its truth, remarks: "Looking at the nervous system as a whole we see here a mechanism admirably adapted for receiving and transmitting impulses from without to the soul and for giving expression to the conceptions, emotions, and volitions of the soul in the various muscular movements." Billroth, in his very suggestive little book, "Wer ist musikalisch?" carries the idea a step further. In the extreme stimulus of the nervous system

caused by music, the nerve centres associated with other senses, notably that of sight, are so moved upon that they also send a report to the brain. Out of this nervous fact noted by this German writer has grown the whole theory of the correspondence of tone and colour. Persons suffering from hyperæsthesia of the nerves have supposed themselves more gifted than their fellows in being able to see colours when they hear tones, not realizing that it was a morbid result of disease. Billroth says he heard a soprano singing sharp, and when she struck B in *alt* a quarter step too high, he suddenly felt a decayed tooth throb with pain.

The effect of music on the nervous system is either depressing or exhilarating. Soft, quiet major music has so slight a depressing effect that it simply calms and soothes the nerves. Slow, heavy music is very depressing. Minor music, unless its natural effect is neutralized by rapidly and regularly recurring rhythm, is depressing. Major music, unless modified by very slow rhythm, or by excess of discords, exhilarates the nerves.

The exhilarating or depressing effect of music is greatly modified by the pleasing or irritant quality given it by means of rhythm and discords. Rhythm, except when it is slow and heavy, or when it is extremely irregular, adds a pleasing quality. To the general appeal of music to the sympathetic nerves it adds an appeal to the motor nerves. The irritant quality is produced by irregular rhythm, but more especially by discords. This irritant quality gives poignancy to the depression or to the exhilaration, as the case may be.

Shall we follow the Herbartean school of psychology in confining the effect of music to the physical system? Bartholomew earnestly protests: "The fact is, that the

physiological element is not the whole of sound experience. There is something higher in musical sounds than mere sensuous delight. The pleasure of music is not all in the ear any more than beauty is all in the eye. We can never explain Beethoven's Ninth Symphony by saying that it is nothing more than the excitement of our nervous system by means of external sound waves." But if "the physiological element is not the whole of sound experience," what is there beyond?

My second proposition seems to me to furnish an adequate reply to the above question: Music produces the same general effect upon the nervous system through the hearing that emotions produce through the mind. The emotions from within and the musical impression from without affect the nerves in the same stimulating or depressing way. Emotions and their corresponding musical expressions, therefore, have a common term of nervous effect. On the one hand emotion finds in the common term a means of expressing itself either by creative musical composition or by the rendering of appropriate music; on the other hand music will suggest through that common term some related emotion, or greatly quicken it if already awakened.

Emotion and music have a like twofold effect upon the nervous system,—exhilarating and depressing. Each of these two effects is modified by the pleasing or the irritating quality of the emotion or of the music. The varying degrees of each and their varying alternation in music give the same infinite variety of impression that the emotions make. Grief and slow irritant music have approximately the same depressing result, reducing very greatly the rapidity of heart action. Courage and strongly and steadily rhythmical music are alike exhilarating, and

quicken the pulse. Rage and tumultuous, irregularly rhythmical minor music filled with discords, have the same poignantly depressing influence on the nervous system. We could take the whole catalogue of emotions singly and in combination and for the nervous effect of each find an approximately corresponding musical cause.

In this common term of nervous effect lies the connection between music and the mind. There is no longer a mere sensuous delight, but an infinitely varied emotional exercise. By means of the vague suggestiveness of this common term, music not only expresses emotion, it reproduces, stimulates, or even creates it. In the hands of a composer of genius under the interpretation of a leader of equal genius, it becomes a mighty force, shaping and controlling the emotional experiences of an assembled multitude.

On investigation it will be found that many emotions have nervous effects so nearly the same that it is difficult to define the difference. Tears may mean pity, but they may also indicate rage. This indeterminateness of the nervous impression produced by the emotions is shared by that made by music. Hence the correspondence between them is extremely general and not specific. It simply depends on the degree of stimulation or depression, of nervous pleasure or irritation. A given composition will make a nervous impression approximately the same as a number of very different emotions and it will depend on the tendency, bias, or habit of the perceiving mind which of these emotions will be suggested. Here will be found the occasion of the indeterminateness and confusion of the induced or secondary emotion roused by music and of its varying suggestiveness to different individuals. A sudden discordant clash in orchestra, piano,

or organ, will simply shock the nervous system, but will suggest to different people a murder, an explosion, a battle, a vague catastrophe, a fall, bad news, etc., as either of these would have produced the same general nervous impression.

It must always be remembered that music by itself can only express the nervous impression made by an emotion, not the fact or thought that waked that emotion, and that that nervous impression is vague and indeterminate. The feelings roused by a high mountain, by the ocean, or by a thoughtful survey of the starry sky, affect the nerves so nearly alike that music cannot express the difference. A given symphony in elevated style might well be called The Himalayan, The Ocean, or The Niagara Symphony without any incongruity in either case. The family of the boy Schumann did him a grave injustice when they laughed at the wild lugubriousness of his funeral march in memory of his dead canary bird. The actual effect of his grief over the death of his pet on the nerves of the boy was exactly the same as that which would be made on those of mature persons by grief over the loss of a near relative or friend. Music cannot distinguish between the death of a canary bird and that of a mother.

Here is the weakness of program music. In their efforts to define the musically indefinable, modern composers have descended to mechanical tricks and mimetic passages that are not music. When it becomes baldly descriptive it is no longer music, but more or less skillful mimicry or sleight of hand. When Beethoven introduced into his Pastoral Symphony the note of the cuckoo, he explained to a friend that he did it as a joke. Richard Storrs Willis says regarding this phrase of the symphony,

"Beethoven for a moment ceases to be Beethoven to be a cuckoo; and in cuckoo music, the cuckoo herself is certainly the better musician of the two." When Wagner makes the orchestra sway to the fluttering of Isolde's scarf, he is out of the realm of music, striking though the effect may be. Sound is music only when its nervous impression has relation to a nervous effect produced by a feeling.

Helmholz recognizes the true relation of music and emotion when he says: "Music does not represent feelings and situations, but only frames of mind which the hearer is unable to describe except by adducing such outward circumstances as he has himself noticed when experiencing the corresponding mental states." The mind, being conscious of the effect upon the nerves of a given musical rendering, is stirred by vague, almost physical memories of similar nervous impressions made by emotions. This secondary, reminiscential emotion, a very faint reverberation of past emotional experiences, seeks a definite intellectual basis. This stimulates the mental action and develops responsiveness to outside suggestion. Here is the great opportunity for the prefatory or cotemporary comment or for the text which accompanies the music. It is evident that when music is accompanied by a definite statement appealing to the thought, imagination, desire, or sensibility, creating an emotional nervous impression corresponding to it, the composite impression is much deeper than either alone would make. Indeed, it is greater than their sum, because each intensifies the action of the other.

The emotion is intensified by the music, and the music is made more expressive and pleasing by the emotion. It follows that wherever it is possible to make the emo-

tional and the musical impression upon the nervous system practically to coincide, music may be used to strengthen the corresponding emotion on the subjective and to express it on the objective side.

This stimulating effect of music upon the nervous organization quickens the action of the brain and prepares it for any work that is to be subsequently asked of it. Gustavus Adolphus may not have known the philosophy of his course, but he acted like a wise general in sending the soldiers of his army into battle singing their great Reformation chorals.

In this indefiniteness of nervous impression and the eagerness of the mind to find a positive intellectual basis for the induced feeling, lies the power of associated ideas. The memory will call up a definite idea which in any way has been clearly associated with a nervous excitation much more easily and quickly than it will an emotion. Once get a definite relation established between the nervous effect produced by a given style of music and a given idea and the former will inevitably suggest the latter. Here lies the explanation of the somewhat curious prepossession or prejudice of musicians and others for or against certain classes of music, composers, and even publishers. Without giving the cause Gurney recognizes the fact: "Another common source of misconception is the very natural habit of judging music in connection with words and scenes to which it has been made an adjunct. . . . While we call certain tunes vulgar in the first instance, perhaps from their vulgar concomitants, and even after abstracting them from these, feel no inclination to recall the term, seeing how trivial and fleeting is any pleasure they are capable of giving, we may still perceive that they often do give a certain pleasure to children and to adults

of small musical development who show no inclination to vulgarity in other ways. . . . We have no ground to consider them vulgarizing to the moral character, any more than a taste for bad puns, or for garlic, which are relished by numbers of most moral people." This difference of the effect of music upon people of high general culture and upon musically sophisticated persons, lies very largely in the established association of ideas.

This relation between the associated idea and the effect of the music explains the influence of musical critics, and how comparatively uncultivated persons of conventional habits of mind seem to be able to take pleasure in the extremely complicated and advanced music recommended to them. It also explains why a certain hymnal editor who found "Lux Benigna" frivolous and sensuous when he found it in three-four time, thought it entirely dignified and churchly when it was brought to him in three-two time. The open heads of the half and whole notes actually had a determining effect upon the nervous impression the music made upon him. Much that passes as high and exclusive culture is based on these mechanically associated ideas that have no real relevancy to the music itself.

The correspondence between the nervous effects of music and of the emotions is emphasized in other ways. Dr. McCosh in his work on "The Emotions" recognizes the therapeutic value of working on the emotions in some classes of disease; on exactly the same lines of treatment, and affecting the health of the body in exactly the same manner, musical therapy has been strongly urged. Strong emotions often induce visions and hallucinations in peculiarly susceptible people; persons of like nervous constitu-

tion with vivid imaginations are somewhat similarly affected by brilliant or dreamy music.

This correspondence between the impression of the music and of the emotions upon the nervous system explains why any incongruity between them is so unpleasant. To sing the noble Long Meter Doxology to a frivolous rhythmical melody,—or to a tender and plaintive tune,—makes two antagonistic nervous impressions and produces actual nervous distress. The pain a grief-stricken person feels in hearing cheerful music is actually physical, as well as mental.

This painful sense of nervous discord will affect persons in direct proportion to their nervous susceptibility to music. Individuals whose nervous sensitiveness has been developed by general culture, or by wide opportunities for hearing expressive music, will be more affected by such incongruities than coarse, untutored persons. In uncultivated communities it is possible to sing the doxology to " Duane St." in a rapid, rhythmical manner without a bad effect, partly because the people are not alive to the nervous dissonance produced, partly because that dissonance is submerged by the exhilaration caused by the rhythm and the general participation. Gurney recognizes this fact when he says : " The love of coarse and violent sound is connected with the mere love of violent stimulation and manifests the exceptional way in which stimulation of the auditory way overflows into the general nervous system."

Just as persons who have inherited keen moral sensibilities sometimes develop a sensitiveness of conscience that is painful to themselves and a serious restraint to their practical activities, as well as a bar to their association with average people in securing practical political or

municipal reforms, so occasionally musical people develop such a nervous sensibility that they feel incongruities not apparent even to the cultivated people about them. In such cases susceptibility degenerates into mere irritability. I hardly need to say that there is nothing really admirable in such morbid sensitiveness, nor trustworthy in its judgments.

There is frequently a sense of nervous dissonance among persons whose emotions or feelings have an improper intellectual basis. The person who associates exclusively elevated and dignified feelings with church work, and only light, frivolous ideas with rhythmical music will feel nervous dissonances in average church music due to improper coördination of nervous impressions.

Of course, there is an intellectual side to music as well, but only as the mind observes and analyzes the impressions made upon the nervous system. The material of music may be studied in a formal, abstract way. Musical compositions, like some of Bach's fugues, may be written by sheer mental force, showing great ingenuity and extraordinary mechanical command of the technical resources of music; but they are mere puzzles, mere studies in organized noises, not music. While such compositions impress the nervous system, of course, those impressions do not coincide with any emotional impressions, and unless stimulated by purely intellectual interest based on technical knowledge, the nerves are soon wearied and deadened.

Since music is based on mere nervous impressions, it can have no inherently moral value. Men who wish to introduce the artistic conception of church music into our more ambitious churches in the form of elaborate

quartets, solos, and organ music, and who often strive to displace Sunday evening service with miscellaneous programs of music and sacred concerts, often urge the moral influence of music. The only cultivating influence music exerts is to refine and sensitize the nerves; but that may prepare the way for a more exquisite selfishness, for a more delicate sensuality, for a more dainty worldly-mindedness, as well as for a more noble life. The old German rhyme,

> "Wo man singt da lass dich ruhig nieder,
> Boese Menschen haben keine Lieder,"

has more geniality than truth. It will do as a rhetorical sentiment when referring to music, but hardly as a rule in actual dealings with human nature.

The truth of the matter is that music in itself is neither religious nor irreligious, neither moral nor immoral. By mental association certain styles of music may come to be recognized as religious, just as Wagner in his later operas so connected certain phrases with certain persons, objects or places, as to call each to the memory of the hearer when its corresponding phrase appeared in the music. Even then, aside from the mere mental suggestion, it may have no religious value. It is only as it is associated with religious ceremonies and environments, or is accompanied by religious poetry,—the expression of religious emotion,—or by definite statements of religious truth, that it secures religious value and influence. The moral influence, the ethical or religious force, must be injected from without, for in itself it has no moral or religious power. An organ recital may be very refining to the sensibilities and add to one's culture and capacity for enjoyment, but it has no moral or religious value, no mat-

ter how solemn or impressive its strains may be. A religious concert may be the reverse of religious in its influence, if the texts used have no clearly religious value and if the motive of the musicians is personal display, whether of superior technical skill or of high musical culture, and if the hearer simply takes personal pleasure and delight in the music.

The human mind in its legitimate and worthy efforts reaches out in five different directions—after truth in science, philosophy, and general scholarship; after practical utilities, personal and altruistic; after beauty in all its forms and phases; after things moral in life and conduct, particularly in the relation between man and man; and after things religious in the relations between man and the Great Supreme Being.

The absolutely symmetrical mind reaches out in all these directions with an energy proportionate to their several importance. But the average mind is not complete and symmetrical. Some men pursue knowledge and have little or no regard for its practical results, its artistic values, its moral influences, or its relation to God. Others esteem truth, beauty, moral influence, or religious feeling only as they produce practical results. Some men are artists only, and have no immediate interest in science, in practical life, in morals, or in religion. In fact, the greater the tendency to emphasize the one category, and the larger the talent or genius a person possesses for that phase of human endeavour, the more certain will it be that the others will be ignored or even antagonized.

This explains why the intensely artistic and equally intensely religious David could be guilty of immoralities that would shut him out of decent society in these days.

It also solves the mystery why some severe moralists seem to have so little use for religion, and so many more have no appreciation of art. If Byron, whose defiant immoralities scandalized the world, wrote verses whose moral beauty is inspiring, or Liszt wrote solemn masses in spite of the fact that no attractive woman was safe under his influence, it is because these things are primarily and essentially beautiful and only incidentally moral or religious. If, as in Byron's adventures of Don Juan, and Wagner's Tristan and Isolde, the immoral furnishes phases of beauty, these artists are just as free to give the full power of their genius to its expression. The beautiful is the all-important matter with the exclusively artistic soul. The moral or immoral is subordinate and of value only as it serves to strengthen the appeal to the sense of the beautiful.

But this lack of harmony between devotion to the beautiful and devotion to the moral and religious is made still more striking by the fact that they appeal to entirely different functions of the human mind. Beauty appeals to the selfish sensibilities. This is true even in its sympathetic and tender appeals. Morality is essentially altruistic and is a matter of will and character. There may be exquisite sensibility and little force of character. There may even be intense appreciation of moral beauty and yet moral character be entirely wanting.

So far from music itself having a moral value, its exclusive pursuit is actually demoralizing! Its fundamental appeal is physical. It increases nervous susceptibility until it becomes irritability. Acting on the nerves in a way analogous to, if not corresponding with, the effects of stimulating and narcotic drugs like opium or Indian hemp, it occasionally produces neurotic effects

similar in kind if not in degree. If the reader will review the irritable musicians of his acquaintance, he will find more or less evident examples. Physicians occasionally forbid musical study to neuropathic children. It emphasizes the sensibilities at the expense of the will. It makes musical enjoyment, the gratification of one's musical sensibilities, the chief object in life. It is therefore selfish in tendency, and the mental attitude thus taken makes more powerful the appeal of other desires and passions.

But when music or any other art is recognized as subordinate to moral or religious ends, then it becomes a moral factor of great value. Instead of the selfish gratification of the desire for artistic development, it is made to serve high moral and religious ends. What was a narrowing, debilitating, misleading master becomes a servant of rare value and power, simply because it takes its natural and proper place in the activities of the human mind and heart. Good Papa Haydn, counting his paternosters on his rosary before beginning composition, may not have been so great a musician as was Wagner, who surrounded himself with all things beautiful and was clad in gorgeous raiment, but he was incomparably the truer and greater man.

II

HOW CHURCH MUSIC ASSISTS

IN my general introduction I uncovered what seemed to be the weakness of the usual thinking about the use of music in church work. I promised there to take up the difficulty further on and to solve it as far as I was able. Perhaps now that we have studied together the essential character of music, we are ready for such an investigation.

In the introduction I found that the final purpose of the use of music in the church was clear enough—the edification of believers and the persuasion of the unsaved. It was also recognized that the use of music furthered this purpose by appealing to the sensibilities of both classes of persons. But how its appeal to the feelings could secure these moral and spiritual effects, especially in view of the inherent lack in music of the moral and religious elements, bade us pause. From our study of the character of music in the preceding chapter, we are now prepared to reply: Music assists in religious work, first, by preparing the hearer nervously and physically for the emotion to be roused by the service or address; second, by stimulating the nervous action produced by emotions already secured and so increasing their power over the volitions; third, by satisfying the nerves and the mind by a musical expression corresponding to the nervous impression made by the emotions of the mind; and fourth, by assisting in the awakening of emotions con-

nected with natural interests and affections which shall then be transferred to and associated with spiritual ideas and objects.

Probably I can make myself better understood and can clear up the difficulty more fully by taking up in a more concrete way, item by item, step by step, the different ways in which music assists the religious worker in securing this high end.

As I have already brought out at length, the first appeal of music is to the physical being. According to its character, it exhilarates and excites or calms and depresses. This physical effect stimulates the mental action, increases the psychical responsiveness and creates what might be called physical interest. It is, therefore, not to be despised, but to be recognized as having fundamental value and as demanding earnest cultivation. To depreciate and scoff at it is to convict one's self of sheer ignorance of the workings of the human mind.

With some kinds of gatherings, such as shop meetings, street meetings, mission and rural services, it is about all that at first can be done with music. But even this is well worth the doing preparatory to later results. Even in mission Sunday-schools, in popular revival campaigns, in great miscellaneous popular religious conventions and conferences, this merely physical and psychical effect will be indispensable. The "Glory Song" has probably succeeded, and been valuable in thousands of great meetings, by virtue of its producing this nervous result, rather than by any direct spiritual influence it has exerted.

That music gives pleasure every one recognizes. The mere physical sensation is delightful. The symmetry and unity of the diverse elements of melody, harmony, and rhythm interest the intellectual faculties. The vague

recalling of emotion felt in the indefinite past is still another element of pleasure. This appeal to the fundamental desire for pleasure found in the human soul attracts many persons to the service, whether it be made by the beating of a drum on the open streets by a squad of the Salvation Army, or by the playing of a skillful organist and the singing of an artistic quartet in a wealthy church. This is not a high office for sacred music to perform, but it is entirely legitimate, if it is merely an incidental result, and if the motive for securing an attendance is the proper one.

This pleasure in the hearing of the music has another valuable result: it predisposes the mind of the listener to consider favourably and to accept readily the truth and the general religious impressions the other exercises of the service are intended to convey. There is more hospitality of mind, more accessibility to the spiritual message. Politicians and financial promoters fully understand and exploit the favourable effects of such an introduction to their efforts to convince and win. The combined musical and gustatory pleasures of a banquet precede the speeches and addresses that give the keynote of an impending campaign or explain the merits of a proposed financial venture.

If there were no other justification of the organ prelude and the opening anthem, its influence as mere music in organizing the crowd of individuals into a psychical unity were enough. The mere fact that they are listening to the same music, are having a common experience, creates a composite personality that becomes an induction coil intensifying the current of feeling that is to flow to the individual listener. The sooner this impression common to all is made and the deeper that impression is made,

the more powerful is the common and the individual responsiveness. The more powerful the opening impression,—unless it comes as a violent shock,—the more closely are the bonds of unity knit. The opening music, therefore, is not the negligible matter it is usually considered to be. This is simply one of the many phases of the psychology of the mob which need to be carefully studied by the public worker.

Music may be used to set in motion and so to make responsive the tract of the sensibilities in which lie the particular emotions the following address is intended to arouse. The mind is impressed with the nervous effect produced by the music and responds with a vague contentless emotion that demands some definite tangible cause. If it is not furnished, the mind will go off into fancies and dreams and reminiscences, seeking for some object, thought, or experience justifying the nervous impression and the induced emotion. If the mind in this eager search meets the appropriate mental impression in the succeeding exercises or in the address, the welcome is hearty and unreserved. There is eager attention and complete responsiveness of mind. An aggressively rhythmical prelude prepares the way for a stirring hymn of decision ; the effect of both is heightened by an anthem full of life and vigour. By this time the nerves of the hearer have been exhilarated, his feelings of joy, courage, and aggressiveness have been vaguely roused and are clamouring for the fitting discourse on moral reform, church work or missionary duty which will justify their activity. The recognition of the fitting cause of emotion so fills with thought and purpose what had been a mere indeterminate feeling, that it transforms it into an intelligent emotion having power over conscience and will. It

remains for the speaker to fan the fire already burning in the soul, a vastly easier task than to start it.

A strong, convincing sermon makes a deep impression upon the emotions of the hearer ; those emotions in turn affect the nervous system. Both the nervous impression and the emotion urgently demand an articulate expression in some way. When opportunity is given by the playing of expressive music, by a solo, or an anthem by the choir, or, better yet, by an appropriate hymn sung by the hearers themselves, the emotional result of the sermon is greatly increased and intensified. Indeed, where the address has appealed chiefly to the intellect, and apparently has stirred the emotions but slightly, the use of proper music will often bring the latent emotion up into consciousness and increase it greatly. This emotionalizing of an abstract discourse, lacking in appeal to the feelings, is one of the most effective offices of music.

The manner in which music produces results preparatory to the sermon, and its intensification of the sermon's effect, has been dwelt upon. But that is a rather narrow view of the service. Let us study the manner in which music affects what is to be a worshipful service.

Worship is the recognition of the infinite greatness and perfection of the Divine Being, an emotion of awe and reverence, a deliberate act of the will subordinating itself utterly to the divine will. In a mind given to abstract conceptions free from emotional realization, there is danger that so great an idea shall have no emotional response. Music may stimulate this flagging emotion and hence we open our service with a slow, massive prelude that shall calm and depress the nerves and so prepare the mind for the feeling of awe. But this vague, oppressive sensation is not worship. I quote from

Richard Storrs Willis a passage in which he clearly develops this thought: "A solemn feeling is not worship. Such a feeling is the result of architectural or artistic causes. A person, for instance, has entered a cathedral; he is awed by the grandeur and solemn hush of the place. He yields to an irresistible feeling of solemnity and afterwards goes away and feels, perhaps, as though he had worshipped. Not so. He has merely indulged in what might be called architectural awe. Such a feeling is a legitimate effect of elevated art. The place and the supreme object of worship lie higher than mere architecture, or music, or painting, artistically enjoyed, can bear the soul. For in the enjoyment of natural scenery, we are recipients; the mind, therefore, is in a passive state. Whereas, in worship, the mind is in an active state."

Dr. Dickinson of Oberlin in his in many ways very admirable book, "The History of Music in the Western Church," falls into the snare of purely academic thinking and narrows his view to the tastes and mental interests of his own scholarly class. Yet at the last he does recognize the unmoral and applied character of church music and states it very clearly: "Music, even the noblest and purest, is not always or necessarily an aid to devotion, and there may even be a snare in what seems at first a devoted ally. The analogy that exists between religious emotion and musical rapture is, after all, only an analogy; æsthetic delight, although it be the most refined, is not worship; the melting tenderness that often follows a sublime instrumental or choral strain is not contrition. Those who speak of all good music as religious do not understand the meaning of the terms they use. For devotion is not a mere vague feeling of longing or transport."

At the close of a majestic prelude, therefore, the congregation is not in a worshipful attitude; it is simply oppressed with a vague feeling analogous to awe. Only in so far as the time and place suggest to some individuals the idea of the Divine Being, may there be the beginnings of a genuine awe and reverence. As the organist now plays over Old Hundredth as a prelude to the singing of the doxology, the words are remembered and the ideas of God and of the homage due Him come in to give definite character to what had been an indefinable, passive sensation, and begins its transformation into genuine awe and reverence. As the hearer joins with the rest in the praise and adoration, his will gives its assent to the exercise and at last he is actually worshipping. If the following invocation is sincerely devout and expresses fitly the hearer's feeling and purpose it deepens the emotions already existing in the heart.

According to the varying personal equation, the hearer is now prepared for the hymn that follows. It may be the majestic verses of Watts :

> "Before Jehovah's awful throne,
> Ye nations, bow with sacred joy;
> Know that the Lord is God alone,
> He can create, and He destroy."

Here the feelings of majesty and awe, prepared for by the stately prelude, are brought into definite consciousness by the doxology, are deepened by the invocation, and find stimulus in the noble character of the words of the hymn, in the elevation of the music, in the personal participation in the singing, and especially in the fact of their clear expression. An appropriate psalm of praise read by the pastor, or read responsively, will further ac-

centuate the devout feeling of the people and so prepare the way for the culmination of worship in the pastor's prayer. The music has furnished only the nervous preparation and the physical emotion, if I may so phrase it, while the words of the doxology, the invocation, the hymn, the Scripture reading and the prayer supplied the intelligent emotion. The music has prepared the way for the other exercises and they in turn have intensified the effect of the music. It would be interesting, it even might be profitable, to attempt a series of studies in the nervous and emotional development of a service. But I refrain, preferring to leave each minister to work them out for himself on the basis of the resources he has at hand.

This vagueness of the nervous impression and its induced movement of the sensibilities can be made very useful in the substitution of related emotions. A man's love to his mother and to his Maker are very closely related in character. The nervous impression is practically the same, although the latter may have (depending on the thoughtfulness of the subject) a greater degree of depression, due to the greater awe involved. If we wish to develop love for the Divine Being in an unconverted person, we begin by appealing to his filial affection. Tender and soothing music may precede the calling up of childish reminiscences or the touching anecdote. Or a solo, such as "My Mother's Prayer," or "Tell Mother I'll be There," in which music coöperates with the words in making a nervous and an emotional impression, will be still more effective. The emotion and the nervous response to this fundamental social sensibility having been effective, it is not difficult to substitute in the hearer's mind the idea of God and His tender providence

for the idea of the mother and her loving ministry. It is the same emotion, the same nervous key ; there is the utmost harmony between them, and the substituted idea is given the full benefit of the original appeal. I once sang in an evangelistic service Bliss' " I Know Not What Awaits Me," prefacing it with the story of the composer's tragic death at Ashtabula, and emphasizing the uncertainty of life. This was, of course, a slightly veiled but none the less effective appeal to the fundamental feeling of the fear of death. As I sang I noticed manifestations of deep feeling on the face of a young man whose wife had been earnestly praying for him with apparently no result and who had just come home that day, crossing the high bridge over the Ohio at Bellaire on a train. After his conversion, which occurred before the service closed, he told me, " As you sang I recalled my feelings as I crossed the bridge over the Ohio, and I thought, what if it had gone down with me as the Ashtabula bridge did with Bliss ? " The song simply transferred the sympathy I had roused in him for Bliss to himself. The fundamental personal and social feelings may thus be spiritualized in endlessly varied ways. This process is particularly effective in dealing with the unsaved, but is just as available in work among believers.

When once the fact is clearly recognized, that musical vibrations directly produce corresponding nervous vibrations and that they only induce vague contentless emotions in the mind, our thought is freed from a host of false and misleading ideas and we reach a firm basis for the application of music in church work. To confine it to purely physical and at best psychical limitations, may seem to degrade music, but such is not the case. The results of pleasure, of infinite expressiveness, of

transcendent beauty still remain. The physical and psychical are degraded and degrading only when we have made them so. They are the helpful handmaidens of the spirit, indispensable to our highest culture, happiness and character.

III

CHURCH MUSIC AN APPLIED ART

IN pursuing our study of the character of church music let me further remark that, while it is still art, it is art with a purpose. That purpose is so lofty and so urgent that it becomes the controlling factor in the combination and dominates the whole form, character and content of the music used. The fixed principles and abstract rules of pure art are not abrogated, but are subordinated and obscured by the variable concrete elements the purpose introduces. This subordination prompts the leaders in every field of artistic effort,—literature, music, sculpture, painting,—to resent the introduction of a moral or other purpose. That they should resent the commercial purpose is worthy of all approbation, as it is a lower motive than the artistic; but as moral and religious purposes have an even nobler motive than the artistic, the constant effort to eliminate them cannot be justified. It is a false pride that prevents art from being the humble handmaid of morals and religion.

If the religious purpose is the dominant element in church music, it follows that in its consideration there must not only be musical knowledge and skill and taste, but also a full comprehension and appreciation of the final end, as well as sympathy with it, and a clear insight into the artistic limitations thus introduced. The musical critic or the well-trained musician may deserve to have his opinions quoted as authoritative in the realm of pure

musical art and yet have no standing whatever as a critic or adviser in church music, if he has had no religious experience, or does not recognize the supremacy of the purpose over the art, or does not comprehend the adaptations and limitations imposed by the particular people to be helped or by the circumstances in which the work is to be done. This limitation is usually overlooked both by the musicians themselves and by the church workers they advise, although it is just as true in other lines of applied art. The historian or critic of artistic architecture may be a very poor architect or a misleading adviser in practical building. Ruskin's ideas on wall-paper or on chromo Christmas cards would probably have been anything but useful. Yes, I accept the parallel: church music in adapting itself to actual exigencies often must come down to the level of wall-paper and Christmas cards!

If the controlling factor in church music is edification and help, then the mental, moral and religious condition of those to be edified and helped becomes an essential element in its development and application. One of the most difficult phases of this adaptation is the realization that the work of the church includes "every creature," and that its music must reach and help not only the cultivated and artistic, but the rude and unlettered as well. This is all the more peremptory that the educated and refined classes have less need of emotional expression and have a wealth of other influences and resources that the masses lack. There is an unconscious selfishness in many cultivated people who demand that all music must meet the requirements of their own natures. As Dr. Curwen remarks in his "Studies in Worship Music," regarding the music of the Salvation Army, "How hard it

is for those whose natures have been refined by lifelong culture to enter into the feelings of an agricultural peasant or a cadger of one of our larger towns! Things which hinder our devotion may aid theirs; that which shocks us may attract them in the truest sense."

An English writer referring to this matter of adaptation puts the matter in a nutshell: "True science is elastic. It is half-science which is rigid and hidebound and unable to bend to circumstance. If we once have grip of the living principle, we can venture freely on its application to varying occasions!"

This explains why Sir George Macfarren, the distinguished English conductor and composer, broadened his views as he grew older. Early in his career he held the traditional view that only the ancient diatonic style of harmony should be used in church music. In confessing his error he said: "I reflected not that men in church were the same human beings as the same men at home or at market or on the wayside. I failed to consider that folks thought in the same language, felt from like impulses, acted from similar emotions whether they were in one place or another, whether they interchanged ideas with their fellows or addressed themselves to a higher Being. I overlooked the profound truth that to be sincere one must be natural: and that thus, whatever is assumed, if of form of speech or of melodious tones in which to declaim it, is unnatural—artificial, therefore, and consequently false!" Here is clearly expressed the reason for the adaptation of church music to the people it is intended to influence.

One of the difficulties with musical idealists is that they have no sense of the value of spontaneity and adaptation. Music is music to them whether dealing

with a cathedral congregation in an ancient clerical community or with the illiterate gamins of a great city. But if music is to have power to express or create feeling it must have regard to the character of the congregation whose feeling is to be expressed or evoked. If it is not spontaneous and natural to the people using it, it becomes forced, perfunctory, without responsiveness or power. Music must be "catchy" in a higher than the ordinary sense of the word, if it is to move and help people.

If a people are rude and unlettered it is folly to introduce heavy unrhythmical tunes, just as it would be folly to use light music of pronounced rhythms among highly cultivated worshippers; indeed, of the two there is less danger in the latter, for genuine music of a rhythmical character appeals to certain fundamental feelings of even the most cultivated persons in spite of their sophisticated judgment. Becoming all things to all men in order to save some, includes this adaptation to the musical need and capacity not only of the young, but of the less cultivated older people, and justifies this position.

Furthermore if church music is applied, not ideal art, and is shaped and moulded by extremely varied personal exigencies and resources, then it gives little opportunity for the rigid application of abstract standards of music. Under given circumstances, the worst thing to be done may be the use of the best music. The mechanical adoption of a fixed abstract standard of music, and the rather clamorous insistence upon its inflexible application everywhere and among all classes of people, have been a fertile cause of religiously ineffective church music in this country.

The mechanical mind dearly loves a rule or a formula. Education, with its tendencies to abstraction and formu-

lation, only hardens this mental trait into a habit. A person conscious of ignorance of the principles involved always is happiest when he has a definite precept to obey. It calls for nothing more than mechanical application. But the rigid application of formulæ in the examination of musical compositions to be used in church work, or of fixed rules to be obeyed in its rendition, prevents the pliability and adaptability demanded by the extraordinary variations of culture, ability and resources in our churches, if the real object of church music is to be attained.

It will be seen at a glance what room this two-sided nature of sacred music gives for difference of opinion and attitude. Vary the relative emphasis placed upon musical art and upon religious or moral purpose and the resultant views change in direct proportion. The professional musician employed by the church often practically ignores the religious ends that are sought, while the inartistic, unmusical minister is blind to the value of artistic considerations in his narrow eagerness for religious results. Between these extremes lies a great variety of conflicting ideas. Add the factor of blind devotion to tradition and historical precedent and you have the prevailing chaos and welter of views and opinions. The necessity of a clear understanding of the relative importance of the ideal and the practical sides of the subject is manifest. Without entering into a further discussion of the relative weight of these two factors, let me assume in the development of my subject that the religious purpose is supreme, but that the artistic element yields its claims for consideration only when hard necessity marks its limits.

So far from these two elements being always antag-

onistic, church music is at its best when they coöperate most intimately. Art gives beauty and attractiveness to religion and religion gives content and genuineness to the art. Lot and Abraham are not at variance; the contention arises between their servants.

The range of feeling expressed by music is very wide, from a mere sense of physical well-being and vital force to the noblest joyous or despairing emotion. It may appeal in rhythm only to the motor nervous system, it may expressively accompany a mere statement of facts as in arithmetical or geographical songs, or mere narrative as in the English ballad, or it may swell into a very storm of passion as in the Venusberg scene in "Tannhauser"; but it is still music and produces its nervous results.

If music expresses feeling then sacred music must express sacred feeling. Sacred feelings must have relation to one's apprehension of God and His divine attributes, to our praise and adoration of His infinite perfection, to our personal relations towards Him in love and obedience. These sacred feelings also take in our moral and religious obligations to our fellows. Where such feelings are purely personal and individualistic, their expression has no place in the public congregation, where only emotions that are common to all should find expression. With this limitation all religious emotions may and should find conscious voice.

Let me emphasize that all religious emotions should find expression in church music. It is often definitely asserted, or unconsciously assumed, that all music used in religious work must be solemn and stately and must be restricted to praise and prayer. That praise and prayer should constitute a large part of public worship I hope to

emphasize again and again; but to shut out the musical expression of all other religious emotions were to deprive the church of a large part of its natural and divine heritage. Many of these feelings are not sublime or majestic and solemn music does not fitly express them. Many of them actually demand music full of life and vigour, *i. e.*, rhythmical music.

The assumption that our religious music must always be characterized by solemn dignity begs the whole question. It proves that the objector to pronouncedly rhythmical forms has a very limited idea of the range of religious feeling, recognizing only as a truly religious emotion the soul's awful sense of an omniscient, omnipresent, unsearchable Being, throned in the heavens. That is very noble as far as it goes, but a pantheist, a deist, a Mohammedan, nay, even an atheist with a solemn realization of all-prevailing, all-controlling natural law, can claim a share in this vague devotion. For such vague gropings of the soul, music lacking in pronounced rhythm is a fitting expression.

But the Christian religion furnishes a wider range of emotion to be expressed. Its reverence is not an oppressive pall, but cheerful worship and rapturous adoration, glad thanksgiving and loyal consecration. Furthermore, when the amazing condescension of our God lifts us out of the realm of His material creation into companionship and even sonship, what would have been otherwise the impertinence of familiarity,—the love and devotion, the childlike trust, the loyal service, the fervent attitude,—in a word, the tender intimacy,—becomes a privilege and a right. These Godward emotions can and ought always to be solemn and reverent and it would be very difficult to find any current music as it is actually

sung,—not as it may be perverted—which approaches God in the flippant manner so frequently alleged.

But the devout soul has its relation to the moral world about it, to the kingdom of our Lord on earth, to its fellow saints, to the immortal souls who have not yet won the immortal hope. Here is a wide scope of emotion that has an equal right to musical expression. Love for truth and righteousness, interest in the advancing kingdom of Christ, fellowship with the saints on earth, desire for the salvation of those yet outside the fold,—all inspire the sanctified heart to song not directed towards God, but towards the hearts and lives of fellow beings. The impulse to help, to inspire, to persuade, to urge, finds instinctive expression in song and compels its purposeful use for practical and definite ends. The solemn dignity of a choral does not serve this purpose, for these are not always exalted experiences. In so far as these impulses are joyous and stirring, rhythm is their natural expression. The march movement, which can be so effectively used to express alike exalted triumphal joy and the profoundest grief for the dead, is entirely in place in giving voice to some of these religious feelings, and even movements which have in them the grace and joyousness of the waltz, but wanting its sensuousness, may occasionally have their place.

Most persons objecting to rhythmical music of this class do not understand in what spirit or *tempo* it is to be sung. If they do, they are guilty of dishonourably misrepresenting and caricaturing it to make their point. A young musician spoke on church music in a recent Sunday-school convention and took occasion to refer to the average Gospel song as "rot"! To illustrate and enforce his point he played Sankey's most cheaply rhyth-

mical song, "When the Mists have Cleared Away," excessively rapidly and accentuated the rhythm by a two-step accompaniment in his left hand, producing the merest caricature of the music. When the director of the music announced that same song at the conclusion of the address and had the people sing it as it was intended to be sung, no further reply to the young musician's attack was necessary. If the young man had been attending Young People's meetings instead of playing light two-step music that made dotted eighths and sixteenths suggest frivolous music, he would not have so misrepresented Sankey's song. It illustrates well the fact that if these rhythmical movements, as used in popular sacred music, have degrading associations, the perceiving mind has passed through the degrading places where they are found.

When a man has once learned the height and breadth of a complete and symmetrical religious experience, and has studied the needs of the world and the best methods of supplying them, no matter how intellectual he may be, or how refined and just his taste, he will accept the current rhythmical religious music in its best manifestations as having great value for spiritual and religious uses. He may seek to prevent the use of the grosser forms it occasionally takes, but will not discourage by narrow-minded criticism the faithful and successful workers who conscientiously, with great ability, and often with a great sacrifice of personal musical taste, are seeking to promote the cause of Christ.

But sacred music is not only the expression of religious feelings and a means of stimulating, reproducing and creating them, but also a vehicle for imparting instruction, admonition, or encouragement. "Onward, Christian Soldiers," "Scatter Sunshine," "Yield Not to Tempta-

tion," are cases in point, and the use of agreeable and expressive rhythm in setting them to music is entirely congruous and befitting. This class of hymns and songs is large and makes up the greater part of the Sunday-school songs, the indiscriminating denunciation of which is so common. But most of these rhythmical sacred songs were originally written for children and young people, who respond instinctively to rhythmic measures. Even if the use of rhythm in sacred song had no theoretical basis justifying it, the practical need of adapting the music used to the capacity of these classes would be a sufficient reason for setting aside all these conventional and ultra-fastidious considerations.

The wise minister, with his eye on the tangible results found in the spiritual edification of believers or in the transformation of the life and character of unsaved persons by the power of the Gospel, will not allow himself to be confused by these outcries, but will study musical effects with a direct reference to the needs of his own particular congregation. He will not allow his artistic conscience to stifle his spiritual conscience nor let the pride of art displace his sense of responsibility for souls. He will not ask, is this song up to the most recent Anglican standards, but will it move the people? He will not insist that in every anthem every beat must have a separate chord, but judge whether it is calculated to please and then inspire, comfort, or even instruct, his congregation. This does not mean that he shall have confused or vitiated artistic standards. Let him study and discriminate accurately as to the artistic value of the music he uses, but only be sure that in practical work those artistic conclusions take a subordinate place.

IV

WHY A MINISTER SHOULD STUDY MUSIC

IT is difficult to understand the very general and long continued ministerial indifference to church music. La Trobe in 1831, in his "The Music of the Church," laments over the neglect into which church music had fallen in his day: "In short, so glaring is the want of interest manifested towards devotional music, that one might imagine all reasoning upon its properties were based on the assumption that real godliness is in reverse proportion to the cultivation of sacred song."

Bishop Beveridge in his defense of the singing of psalms indulges in what was possibly unconscious irony: "Some, perhaps, may wonder why any one should thus trouble himself about so low and mean a subject as this is generally thought to be. But I think nothing mean that hath any relation to the service of God and His Church."

The Protestant Episcopal Church, a liturgical body, naturally places great emphasis on sacred music as it is so integral a part of its noble liturgy. It has a canon which really only expresses what is tacitly recognized in every denomination regarding the minister's responsibility for the music in the services over which he presides.

"It shall be the duty of every minister of this church, with such assistance as he may see fit to employ from persons skilled in music, to give order concerning the

tunes to be sung at any time in his church." To this canon as to all others, the candidate for ordination solemnly promises to conform. But how can he properly fulfill his vows if he has had no proper training to fit him for this responsibility ?

Here and there is a musical pastor, who by native musical gifts and tastes, or by early environment, comes to his ministerial work with some sort of preparation to use the musical resources of his congregation. His large success, instead of stimulating others to gain a like power, is nonchalantly referred to his peculiar gifts that differentiate him from other ministers. There is even an occasional deprecation of it, as indicating a possible weakness in his composition, or a prejudiced depreciation of his general abilities, such as men of consciously scholarly inclinations sometimes manifest towards men of popular oratorical powers. Why should this be true ?

The occasional minister who studies church architecture, another applied art, meets no such critical attitude. More important than ecclesiastical architecture or pictorial or plastic art is church music, because it is so integral and unceasing a part of the current church life, while the others are only episodic in their application. There seems to be no good reason why it should not have a place in the minister's interest and thought second only to that of his sermon.

If the chief end of man in general is to glorify God and to enjoy Him forever, as the Shorter Catechism teaches us, may we not draw the inevitable corollary that such is the peculiar purpose of the minister's life ? The representative and ambassador of God, the intimate friend to whom are revealed the deep things of spiritual privilege,—who should take greater delight than he in

praising and adoring his King and his Friend? He should emulate his fellow servants in heaven who continually do cry, "Holy, holy, holy, Lord God of Sabaoth!" The singing of psalms and hymns and spiritual songs should be no mere duty, it should be the delight of his life. Jonathan Edwards in his sermon on Self-examination enforces the duty of singing on all Christians. "As it is the command of God that all should sing, so all should make conscience of learning to sing, as it is a thing which cannot be decently performed at all without learning; those, therefore, who neglect to learn to sing *live in sin* (the italics are Edwards' own), as they neglect what is necessary in order to their attending one of the ordinances of God's worship." If this attention to singing is the duty of all Christians, is it not in an intensified degree that of the minister to whose care their united praise is entrusted?

In the early part of the eighteenth century there was extraordinary attention paid to the subject of church music. Such ministers as Mathers, Edwards, Dwight of Woodstock, Prince of South Church, Boston, and others preached to their own people upon it and exchanged pulpits in order to impress their several congregations with the importance of the matter.

In the middle of the nineteenth century there was also quite a great deal of interest in the subject. Thomas Hastings, Nathaniel D. Gould, Richard Storrs Willis and others wrote valuable books emphasizing the religious and practical side of church music. Lowell Mason, Darius E. Jones and George J. Webb started a journal, *The Choral Advocate*, to create a wider and more intelligent interest in the music of the churches, and leading clergymen supported the enterprise with influence and pen.

One of the results of that reform movement is the body of American church tunes that have been so productive of good not only in this country but in England and in the mission fields of the world.

During the last half century this ministerial interest in the practical phase of the subject has passed away. What interest has been shown has been historical, academic, and artistic. The whole subject has practically been handed over to professional musicians and popular leaders of song. So far from there being an effort to create an interest in church music among young ministers, it often occurs that older ministers, and even professors of practical theology in our seminaries, advise them to keep their hands off the music in their congregations. I need not animadvert upon the cowardice, the caution gone to seed, of such counsel.

Have you ever thought how Bible history is pervaded by religious singing? From the time the morning stars sang together until the prevision of the great marriage supper of the Lamb where John heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thundering, saying, "Alleluia! for the Lord God omnipotent reigneth!" the Bible is one long illustrated song service. Again and again the dreary wilderness of detailed ritual, or dry pedigree, or petty history of petty tribes and of petty wars, blossoms out into an oasis of song, and the high palms of beauty wave over the refreshing fountains of the songs of Miriam, of Deborah, of David's lament over Saul, of Hezekiah's thanksgiving. How many millions through all these generations have laved their parched lips at the sweet waters of the Psalms, and how often

those who drank became in turn living fountains to bless and comfort succeeding generations!

Have you ever stood in imagination among the eager throngs, when all the men of Israel assembled themselves on that great Dedication Day of the temple of Solomon, and watched the orchestra and the chorus that had been organized? And did you note that as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voices with the trumpets and cymbals, and instruments of music, and praised the Lord, saying, "For He is good, for His mercy endureth forever," that then the house was filled with a cloud, even the house of the Lord: so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God?

Let us stand outside the upper chamber where the solemn mystery of the Eucharist is being instituted and listen while the men's choir sings the Paschal Hymn once more, for the last time together, as a doxology. Do we not hear the voice of their and our Master leading its strains? With the cloud of the Lord's glory in the ancient temple and the Master's leadership of His men's choir on the eve of His great passion, can His servant be indifferent to the importance and value and blessing of sacred song?

Again the minister's interest in music should be stimulated by the fact that modern music is the child of the Christian Church. Out of the meagre unisons and unorganized recitatives of the ancient Jewish music and the barren modes of Grecian sacred and secular music, the clergy and monks of the early Church and the pious choral leaders and organists since the Middle Ages, have

evolved the infinitely varied expressiveness and power of our modern music.

If it is important that the minister should understand the development of Christian doctrine from the apostolic age until the present; if it is wise that he should be able to give the leading epochs in the history of Christ's kingdom on earth, and have a more or less intimate knowledge of the life-work of the great leaders of the Church universal, it seems to me that he ought also to seek to have a comprehensive view of the development of the music which forms so striking and important a part of every public service.

Why should not Palestrina be as interesting a character as Savonarola? Why should not Bach warrant study as well as Melanchton? Why should not the Genevan Psalter interest a minister as much as Calvin's Institutes? The new hymns and chorals introduced by Luther did more in spreading the Reformation among Germanic peoples than did the Augsburg Confession: why should they not have at least equal attention, particularly as they still are full of life and power, while the Lutheran symbol is a petrified fossil?

Indeed it will be impossible for him to have any intelligent basis for his judgment upon church music without such historical knowledge. If he knows nothing about the contrapuntal ingenuities and fantastic polyphonies of the Middle Ages, how can the name of Palestrina mean anything to him, and how can the reforming influence of the Renaissance upon church life be fully comprehended without this knowledge? If he knows nothing about the choral in its relation to the German Reformation, knows nothing of its influence upon German life and character through the centuries that have since passed, how can he

appreciate its solemn dignity and power, or how can he understand its hold upon the German people? In no other way can he hope to explain its adaptation to their religious life and character, or comprehend why, though so powerful among them, it should not have equal power or adaptation among the American people who have had a different history and have developed a nervous system of an entirely different type.

If the minister has not followed the development of the American hymn tune from William Billings down to the present time, if he does not know the extraordinary influence of Lowell Mason upon American church music, or the progress of the English hymn tune from Tallis down to Dykes, how can he judge as to their relative claims upon American churches?

Surely he ought to have acquired some knowledge of the evolution of the American Gospel song from the rude choruses that were sung by the early settlers in the log schoolhouses and churches, and so led to appreciate that it is the outgrowth of American religious conditions and a very part of the web and woof of American church life. How else can he judge of its real practical value and its appropriate place in our more sophisticated church activities, when the special pleader for Anglican church music vehemently attacks this characteristically American form of church music?

As the careful study of the history of Christian apologetics, in which he notes the swinging of the pendulum of thought from severely orthodox doctrines to liberal rationalism, only in due time to swing back again, gives the Christian minister serenity and repose of mind in the face of radical higher critics and other rationalizing teachers in and out of the Church, so an intimate knowl-

edge of the history of church music beyond the Atlantic and in our own country will give a poise of mind that cannot be disturbed by doctrinaires or by travellers abroad who have had a novel experience and who think they are bringing back a new musical gospel.

While the artistic temperament has not been given to all men in like degree, yet it is possible to develop capacity for the appreciation of things beautiful. The religious and moral are the chief categories that engage the mind of the minister, but he cannot properly emphasize and impress them upon his hearers unless he have also an interest in and sympathy for that which is artistic and beautiful. While the categories of the true, the good, the right and the absolute are distinct from that of the beautiful, it is nevertheless closely associated with them and greatly assists in their development.

There is nothing so stimulating to the imagination as is music. The vague physical sensations it produces bring waking dreams to those who are naturally imaginative and in their minds are translated into pictorial forms. Who can hear the Fifth Symphony of Beethoven with its *motif* of Death knocking at the door without being deeply impressed, and stimulated to an intense degree? Now with one instrument, now with another, the hand of Death is heard knocking, knocking, persistently knocking. The phrase is mysterious, haunting, ever recurring, sometimes sweet and plaintive, sometimes with the roar of the ocean sounding through its measures, sometimes crashing and pounding with brass and cymbal as though siege guns were being trained upon the heart. As the music proceeds, this Dead March of the race brings pictures of the earth's generations as they are born, only too soon to pass away under the hand of the great destroyer.

The lonely death in the wilderness, the quiet cot surrounded by weeping loved ones, the gory pomp of battle where thousands perish,—how the pictures crowd upon the imagination! Then the adagio sings out the psalm of life, tender and sweet, and often plaintive, and then rises into the very climax of power and impressiveness as life at last celebrates its complete victory over human mortality.

Surely under a spell such as this there must come to the dullest brain new possibilities of thought, fresh conceptions of more beautiful things than he had ever before dreamed, while wider horizons break in upon him. If any preacher has reason to fear that his public efforts are dry, uninteresting, and without genuine appeal to the minds and hearts of men, let him quicken his imagination by reading great poetry and hearing good music, and the wilderness of his mind will blossom as the rose.

Closely allied to the stimulating effect of music upon the imagination is its appeal to the emotional nature. It may be made an opportunity for emotional training and development such as can be secured in possibly no other way. While the emotional minister has to contend with shallow fluctuations of mood, or, what is worse, conscious stimulation or even simulation of emotion he wishes to feel, his unemotional, matter-of-fact brother, who lacks these weaknesses and temptations, lacks also his power over men,—for only a small proportion among men think, while all feel.

The naturally phlegmatic minister ought to develop his latent powers of emotion and he will find music a great help in the effort. To hear martial music with its irresistible tramp, tramp, tramp, demanding action and progress is to develop courage and aggressiveness. To

listen sympathetically to the stately funeral march will lift personal grief and sense of loss to a more dignified and nobler plane of feeling. The tender ballad, the touching song, will call forth his sense of pathos and render him more susceptible to the sorrows of his people. The impression made by some great anthem of praise, rising grandly above the commonplace of life's mechanical routine, must render him more capable of approaching his Maker with proper solemnity and dignity of feeling and speech. So throughout the whole gamut of human susceptibility, music by laying the physical basis of feeling inspires feeling. This feeling awakes the latent resourcefulness of matter and manner and fits the man for the general apprehension and vital consideration of the great subjects with which it is his mission to impress the hearts and lives of his hearers.

While the whole world is open to the preacher from which to secure illustrative materials, there is no realm of human thought more likely to be appreciated and understood and yet so fresh and little used as that of music. Our public schools are singing schools and our little folks are learning their do, re, mi, with their alphabet. In every house is the tinkle of the mandolin, the strumming of the guitar, the swelling notes of the reed organ, or the almost orchestral variety of the piano. Many who are not studying music at all are unconsciously absorbing its leading facts from their musical environments. The preacher, therefore, will find his audience peculiarly responsive to metaphors, similes, and even more extensive illustrations drawn from this field. Where there is no previous knowledge, there is at least interest, and the fact of musical history, the musical anecdote, the description of some great composition, the allusion to some

famous song, will catch the lagging attention. Nay, more : these musical memories are closely associated with the sources of feeling. If the string of sympathetic memory is set to vibrating, it is more than likely that the other strings of human feeling will vibrate in harmony with it, and so prepare the hearer for the impression the preacher desires to make.

A more or less thorough knowledge of music will give a minister greater command over his congregation. Musical people will be attracted by the community of interest and taste. Those who are intimately identified with the music of the church will have a sense of comradeship otherwise not likely to exist. This intimacy will make possible many plans that otherwise could not be considered. If he is wise and tactful, he can win their loyal coöperation for many plans outside of the church music.

It will give him a hold upon his young people and secure their loyal support, for young people are usually the most enthusiastic devotees of music. It will give him larger opportunities for leadership and an additional basis for authority. It will put him in touch with every form of the church activity and give excuse for a controlling influence that might otherwise have been resented. It makes him master of the whole situation.

But if there were no other reason for the minister's interest in music, its large place in the public service would be all-sufficient. From one-fifth to one-half of every service over which the minister has authority is taken up with music. In the public service there are the preludes, offertories, and postludes by the organist, the anthems, responses, and solos by the choir, and the congregational singing. The responsiveness of his hearers

to his message will greatly depend upon the preliminary music, the final impression upon the closing musical exercises. Would any competent manager of an equally important enterprise leave such controlling influences at the mercy of chance or of the ignorance or the perversity of assistants?

How much the prayer service is depressed by incompetent leadership in song, or inadequate musical provision, I hardly need to emphasize. Dull, uninspiring music in the Young People's Society is sure to wreck its meetings. Bright, lively songs in the Sunday-school assure large attendance, and spirit and enthusiasm in all its work. In an evangelistic meeting the best workers now recognize the singing to be more than half the battle.

Now whether this varied music in all these services shall be effective and helpful in realizing the results he desires of any meeting, or whether it shall be absolutely in antagonism to his purpose, leading him to miss the opportunities the meeting affords, depends upon the minister's skill in controlling and shaping the musical service. Nothing can be more pitiable than the ignorant helplessness of a minister who depends upon the more or less inefficient musical resources of his congregation. He has no control over it; he has no means of directing its influence or shaping its methods. His musical subordinates may have absolutely and diametrically antagonistic ideas of what the church service should be; but he is helpless. He may wish to produce distinctly religious results: the most competent musical help often ignores religious results and seeks only those that are artistic.

The outcome is a kingdom divided against itself, a service with two distinct and often antagonistic ideals

and purposes. He may realize the difficulty, but in his ignorance he is unable to change the situation or overcome the hindrances that handicap his work. He may have some tender message for his people, while the musicians back of him sing jubilant strains of martial music and the organist's voluntaries are brilliant with technical skill utterly out of harmony with his purpose in the meeting. He may wish to inspire the church to aggressive action and to make the service a very trumpet of awakening, while the choir sings an anthem of tenderness, and his organist discourses sweet music that serves to quiet and depress the nerves of his people. Knowing nothing about music he has no influence with his musical assistants, while they, knowing nothing of his ideas for the service, are at odds with him and his plans at every turn.

On the other hand, if the minister is a musician, his musical helpers feel that he can speak upon the subject with authority; he can understand their difficulties, can appreciate their work when it is well done, and by a kindly word and appreciative look can develop their loyalty to him personally. He is able to prepare their minds, by quiet suggestions and earnest advice, for the larger conception of the musical part of the service. In a very short time he can make them his faithful coadjutors, studying how to realize effects he desires to secure, advising him as to the compositions at their command, and often suggesting not only musical means by which the service can be enriched and made more effective, but also methods that can be employed in his part of the service that might not otherwise have occurred to him.

Having at his command, therefore, no longer simply his sermon and the Scripture readings, but calling to his

aid the use of hymns and tunes with their varied and impressive rendering, the use of solos and duets and concerted numbers, the use of the choir with its chorus of intelligent and well-trained voices, his work will gain a richness and a variety and a unity and an impressiveness that the unmusical pastor never can hope to secure.

V

WHAT A MINISTER SHOULD KNOW ABOUT MUSIC

THERE is no reason why an intellectual, alert-minded minister should not find the rudiments of musical notation with their varied signs and symbols as interesting as those of algebra or geometry. These signs and symbols are not mere puzzles, arbitrary constructions of misapplied ingenuity, but clear expressions of definite facts and their relations.

Even the little attention to botany a busy pastor can afford to give, transforms the whole plant world from a miscellaneous collection of vegetables that are palatable, and weeds that are noxious, into a realm of magical beauty, of infinitely varied manifestations of divine wisdom and purpose.

In like manner the study of music opens out a new mental dimension full of new insights and experiences. As he appropriates the rudiments of the art of Bach and Beethoven, their genius grows greater in his estimation and not less, for he learns to appreciate the meagre materials from which such ravishing or impressive strains are constructed. What was before pleasing but rather meaningless sound becomes intelligible, and proves the vehicle of expression for thoughts and feelings that words are too clumsy and crass to properly convey.

Once initiated into the mysteries of the musical arcana, the history of its development will be of intense interest,

as he studies the lives and works of the epoch-making composers who have struck out new paths and risen to higher and wider conceptions of the expressiveness of music. The study and analysis of the world's greatest compositions both in score and in performance must discipline the mind and refine the susceptibilities. Here is pure culture that will react upon the whole thinking and feeling man and change the very grain of his nature.

A knowledge of the rudiments of music can be acquired by any man of average intelligence in the course of a month by an hour's study each day. A G Clef sign (𝄞) or an F Clef sign (𝄢) is no more a mere hieroglyphic without meaning, but a recognition of the fundamental difference between human voices. A sharp (♯) is no longer confused with a flat (♭), but both become keys to the different tonalities of the scale. He can tell what is the error in the singing of a tune when the rhythm is disturbed, asking that a half note be given its full time instead of being sung as a quarter, or calling attention to the dotted quarter and the subsequent eighth which are not given their relative values. He will know something of the beating of time when occasion arises for his personally emphasizing the time of a piece that is being sung and will not saw the air in a blundering, purposeless way that makes him ridiculous to the musical people in his congregation.

The minister ought, furthermore, to have a working theory of the methods by which music can be used. What plans and schemes can be used to make his congregational singing full and impressive will call not only for a study of those used elsewhere, but of their adaptation to his congregation. He ought to have a clear idea of

the value and place and limitations of the Gospel song. The use of responses by the choir, or even by the congregation, ought to have careful consideration, and the limits of their practicability among his particular people ought to be settled. Just how and to what extent anthems will enrich his public service should be canvassed and a definite practical conclusion sought. How to secure the value of solo work in his particular congregation, and what its character shall be, will cause him no little anxious thought. Whether the use of cantatas or even oratorios in enriching the spiritual as well as the mental and artistic life of his community will be practical, calls for a careful canvass of the situation. It may be even an open question whether he has not a duty to perform to the musical culture of his community by the suggestion and fostering of concerts and recitals.

Not only the methods, but the means, will need his unceasing attention. With the great variety of hymn tunes with which our hymnals are flooded, likely to distract his artistic and practical judgment, he will need to give them careful study and reach a working basis which will enable him to use only the best in an intelligent way. An occasional hour spent with the church organist playing over the tunes in the hymnal will be time well spent. A reasonable attention to the new hymnals of every kind and size issued for church service, for devotional meetings and Sunday-school use must be given. The new Gospel songs that rise into popular use, some temporarily, others permanently, should be promptly noted for early introduction. The vocal solo suitable for church use that is heard in some other service may be added to his mental repertoire for suggestion to his own singers. This is even more true of the anthem music which in many

churches forms so important and valuable a part of the service. Still more important is his practical knowledge of the contents of the various hymnals and song-books in use among his people and of the anthem books and octavos already in the possession of his choir. Just as the preacher cultivates the homiletical habit until it grows so automatic that it seems an instinct, gathering ideas and illustrations from every source, so he should cultivate the habit of mental alertness for musical materials for the rest of his service.

The same open hospitality of mind should be developed in the recognition of musical talent among his people. The budding young woman whose voice is strengthening and enlarging its scope into a valuable soprano, or into an even more valuable alto, or the young man whose changing voice is settling into a musical tenor or bass, should nowhere find such quick recognition as from the sympathetic pastor eager to build up his musical forces. The child struggling with the violin, flute, or cornet, or any other musical instrument, may be a severe discipline to the patience just now, but the wise pastor gives encouragement to it as a coming member of the occasional or permanent church orchestra. Whatever the musical talent, the proper place and opportunity will in due time arrive for its development and use.

The thoughtful pastor, with his plans and methods sought and canvassed, his musical materials gathered and studied, the varied talents of his people appreciated and marshalled, is ready to do efficient work, for these are his resources, these are the musical tools with which he works. Can he expect to be recognized as a skillful and accomplished workman if he does not understand their use? Altogether the musical side of his calling will be

found worthy the keenest interest and most earnest study of the ablest and most intellectual minister.

As has been suggested in my preliminary remarks the minister's study of music ought to be preëminently practical. While the impulse to consider it from an artistic standpoint will be spontaneous and strong, as a minister charged with the responsibility of comforting and inspiring the souls in his congregation and of helping them in their devotions, it is music as an applied art that should appeal to him most effectively, for it is helpfulness, not abstract ideals, that is the final criterion of success. Hymns, and the tunes that give them the needed wings, are means to definite ends and are to be judged and valued in so far as they realize these desired ends. The more clearly these ends are formulated, the more easily can the means be judged. Forgetting the purpose in view leads to abstract and impracticable ideals and standards which, however admirable and attractive in themselves, culminate in an utter subversion of the ends that after all are so much more important.

But I hear some of you cry with a gasp, "Who is sufficient unto these things?" Am I laying burdens of preparation on you beyond the endurance of weak flesh? What man has done, man can do. There are scattered over the land, here and there, many successful pastors who have acquired all I have suggested and very much more. My task has been to lead you up to "Mount Nebo's lonely height," and to give you a glimpse of the musical Land of Promise where the milk and honey of successful church work flow. It is for you to enter in and to possess it all if you will, or to share it with the Philistines of worldly praise, indifference or sloth, who will trouble you grievously, even as they did the Israelites of old.

It may seem to many that such a program of musical education as has been outlined above is practically impossible. There is an erroneous impression abroad that in order to understand music one must have peculiar gifts. Indeed so profound is this impression that the corollary has been drawn that any one who understands music must be a peculiar person set apart from his kind. While it is true that for the highest executive ability in music, and still more for creative work, peculiar talents are needed, just as such extraordinary talents are needed for writing the highest type of poetry, for producing the greatest architectural designs, or in utilizing the strategic possibilities of an army, it is also true that any one with ordinary intelligence can learn the rudiments of music and understand at least the mechanical elements of the art.

For a minister to ignore the subject of music because he has no talent for it, is as foolish as it would be for him to refuse to study Greek or Hebrew, or even the use of good current English, because he has no talent for language such as had Poe or Lanier or Stevenson, those wizards with magical power over the English language. He might as well refuse to write because he could not produce such calligraphic examples as ornament the studies of our writing teachers in business colleges.

It may be true in some cases, where the capacity for detecting differences in pitch is wanting, that he may not be able to learn to sing by note, or even to learn a tune by rote; but even in such extreme cases, by the application of mere intelligence, such as would be applied to any other subject, he can secure all needed knowledge preparing him to give direction and oversight to the musical work of his church. It ought to be made a mark

of inferiority, a thing of discredit to any minister who aspires to the management of the life of a Christian church, that he should not have this rudimental knowledge of notation and a fairly clear idea of the uses and applications of music in his work.

I do not demand a technical education in a difficult course, requiring long continued study leading to expert knowledge and skill. What is wanted is an absorption of musical facts, an apprehension of musical principles and a purposeful study of the applications of music to church work. There is no need of a great outlay of time and effort, but there are required the open mind and the observant ear, so that with here a little, and there a little, the minister is educating himself in music and preparing himself to apply it practically. If his education as a child and youth has been what it ought to have been, by his reading, by his hearing of music, by his amateurish and halting efforts at playing or singing, but above all by the careful observation of the methods and plans by which the results may be achieved that one can expect from music, the preparation will be obtained for an intelligent oversight of the music of the church.

That this can be done is proved by the example of Moody. He was no musician. Whether he had a particle of the artistic temperament I greatly doubt. But he knew the power of music in securing immediate practical results, and, what is even more important, he knew what sort of music would produce the results he wanted. He was one of the best judges of the practical, available value of a new Gospel song to be found in his day and generation, for his practical judgment was not distracted by artistic considerations.

They tell a characteristic story of him at Northfield

that ought to give heart to the minister who is least gifted in music. He called for the Long Meter Doxology at one of their school meetings. The organist, who was something of a wag, played Yankee Doodle in a very slow and sedate way instead. Moody broke out impulsively, "I don't know why it is, but dear Old Hundredth grows sweeter every time I hear it!" The assembly laughed and so did Moody when some one whispered the facts to him. If a man so musically ignorant as that could transform the religious life of two nations, largely by the use of simple Gospel songs, why should any of us despair of achieving at least a measure of success?

VI

A STUDY IN CHURCH HYMNALS

MOST ministers know their Bible in a vital, concrete way all too little, but they know their church hymnals very much less! They run through them occasionally to find a set of hymns that will suit their sermons and so pick up a little miscellaneous knowledge, but a careful, organized study of the hymnals is rare among them. Yet the hymnal and its tunes are important factors in every public service.

The faith of most ministers in the editors of their particular church hymnal is greater than their faith in the divine inspiration of the Bible. If a certain tune is given to a particular hymn, there is no question of fitness raised,—it is in the hymnal and therefore it must be right. Yet many of our hymnals, even those that are extremely pretentious, are compiled by amateurs, who have little genuine musical training, or by musicians who have training of a high order, but no practical experience in the varying resources of different congregations.

A hymnal made by an expert hymnologist and an equally expert musician is not necessarily a good one for actual use. In both cases, expertness depends upon a microscopic study of details, a knowledge of obscure facts and considerations, and a taste that is nice in its discrimination. This leads to the mental microscopic habit, an emphasis upon details out of all proportion to their importance. In almost every line of human ac-

tivity the expert is more valuable as an adviser than as a manager. The best hymnal,—that is, the one which serves the purpose of a hymnal best,—is made by a practical man who knows all the varied needs of the churches, assisted by hymnological and musical experts. Only in this way can the proper subordination of literary and musical art to the religious purpose be secured.

For the hymnal is not a work of art—it is a tool! Whether a mechanical tool shall be made of highly tempered steel or of soft malleable iron depends upon the use to which it is to be put. To make the trowel in the hands of a mason like a Damascus blade, with inlayings of gold and silver, is no more absurd than to make a hymnal adapted to the resources of a great cathedral with endowed choirs for the use of a denomination abounding in weak village and rural congregations. Yet hymnal editors, from personal or denominational pride, are constantly perpetrating this absurdity.

In their honest desire to make the best possible hymnal worthy of the highest culture among their people, a recent hymnal committee appointed as its musical editors a professor of Greek and the head of a university conservatory of music who was a member of another church of high liturgical character. The committee itself had a good deal of practical sense and the result is a mixed company where tunes named after all the saints in the Romish calendar elbow Gospel songs of varying value. Many of the most popular hymns are set to unfamiliar English tunes, while the American tunes to which they are almost invariably sung are placed without the words at the bottom of the same or opposite page. Of course, that is up to date; but when being "up to date" is to hamper and harass the Christian

worker in and out of the pulpit and to throw a wet blanket over the whole church life, one is led to wonder whether such progress is not of the Crustacean order.

There are some denominations in this country whose average of musical culture and resources is so great that they can use a hymnal of high literary and musical standard quite effectively. In such cases I have no criticism to make, if the high ideals sought to be realized be actually sincere and spontaneous, and not studied or born of pretentious pride. I only raise the question whether a church that insists upon exclusive devotion to narrowly ecclesiastical music is likely to make any impression upon the outside world or is prepared to fulfill the Master's Great Commission. But that churches that are popular in character, and that are responsible for the common people whom God must love because He made so many of them, to paraphrase Lincoln's characteristic remark, should so forget their mission as to imitate these abstract and ecclesiastically conventional standards, is not so pardonable.

Permit me to join the large number of those who plead for smaller collections of hymns and tunes than those now in vogue. Half a century ago Prof. B. B. Edwards of Andover made the same plea from the literary standpoint: "Two or three hundred of the most exquisite songs of Zion . . . would include all of the psalms and hymns which are of sterling value for the sanctuary." I sympathize with that plea from the practical side,—but who shall select the "two or three hundred"? A hymnal containing over eleven hundred hymns was submitted to fifteen competent clerical critics for suggestions as to the exclusion of unnecessary hymns: less than one hundred hymns were retained by unanimous vote. Ten

American clergymen were asked to indicate what six hundred hymns ought to be dropped out of a collection of nearly thirteen hundred; only fifty-six hymns were unanimously rejected. Such a diversity of taste is due to differences of personal, mental and spiritual history, of culture, of character, of type of mind,—even of passing mood!

We have reached in many of our recent hymnals a very practical compromise between the "two or three hundred" of Dr. Edwards, and the twelve hundred justified by Dr. Austin Phelps. The "Carmina Sanctorum" and the new Methodist Hymnal have less than seven hundred and fifty, and "The Church Hymnal" of the Protestant Episcopal Church less than seven hundred. But while the number of hymns is only half what it was, the fashion of furnishing alternative tunes for every hymn has kept our hymn-books quite as cumbersome as before. To reproduce a single hymn three or four times in order to introduce as many different tunes pads our hymn-books monstrously. Some of the hymns thus honoured but ill deserve such high distinction; others are appropriate so rarely that it hardly seems worth while to burden the worshipper by supplying so many alternative tunes. "This too will pass," and we shall presently have hymnals containing about five hundred or even less hymns with only additional alternative tunes where they are actually necessary. But as long as we have church leaders who still judge the dignity of a book by its size and base their denominational pride on the avoirdupois weight of their church hymnals, the purse of the American churchgoer and his manual comfort will be uselessly imposed upon.

The hymnal is not merely a sacred anthology, the only test of appearance in which is intrinsic value. Dr. Austin

Phelps brings out the architectonic element in hymnal building so clearly that I quote his statement: "A good compilation of hymns is something more than a conglomeration of good hymns. It is a structure. The idea of proportion is omnipresent and the demands of proportion are often as decisive in its framework as in architecture. That is not a constructive criticism of such a manual, which would judge of the exclusion or the admission of a hymn by its intrinsic merits alone. Its relation to the structure as a whole should often be more conclusive than its absolute excellence or demerit. Church song as an expression of religious life requires that a hymn-book be vital with the life of the church collectively. It must possess not only breadth of range in respect of the old and the new, but symmetry in respect of diversities of taste and culture."

This phrase "diversities of taste and culture" brings up for consideration the question, Shall our church hymnals contain Gospel songs? That depends not only on the average culture of the denomination for whose use a given hymnal is made, but also on the character of the work it is trying to do. It also depends on the size of the denomination: if it is large and somewhat heterogeneous in its educational, social and conventional lines of cleavage, it may be wise to have a larger hymnal without the Gospel songs for the more dignified and sedate congregations in the cities, and a smaller one containing a wise selection of them for the less conventional suburban, village and rural congregations. Where a hymnal is to supply the needs of all the church activities, it seems to me a selection of the best Gospel songs will be indispensable for devotional meetings and evangelistic services. Even the aggressive larger churches, whose

Sunday morning worship finds a place only for the statelier standard hymns, will need them for the popular evening service. After all, it is not a question of principle, but one of sheer expediency to be settled by each denomination or congregation for itself, not on the basis of pride and dignity and artistic taste, but on that of the largest possible efficiency.

VII

AMERICAN HYMN TUNES

FROM this consideration of the hymnal as a whole let us turn to the study of the individual tunes, their history and practical value. There can be no question as to the importance of this familiarity to any minister. He should know the melodies and the names of these tunes and be able to refer to them accurately and with proper discrimination. Does he wish to sing Perronet's classic, "All hail the power of Jesus' name," he ought to know whether he wants it sung to "Coronation," "Miles Lane," or the more recently introduced "Welsh Coronation." The names, Duke Street, Old Hundredth, Bethany, Webb, Olmutz, Harwell, Uxbridge, Vox Delicti, Nicæa, Laudes Domini, should instantly set the corresponding tunes singing in his mind.

While hymns and tunes whose marriage has been solemnized in the church's consciousness by generations of associated use should be divorced only for the most peremptory reasons, there are many hymns which it may be wise to sing to one tune at one time and to a different tune at another. A clear realization of the associations clustering about each tune, of the practical characteristics it presents in actual use, is therefore absolutely essential.

It is but natural and right that one should first turn to the hymn tunes written in America. This is all the more proper because in no other field of church activity has America done so much for religious life abroad or

wielded so wide an influence. These tunes, moreover, are the work of our own people and, what is more important, are adapted to our use, because they are the product of our peculiar conditions and of our American individuality of thought and spirit. In other words, they are an expression of the peculiar nervous conditions which stamp all our social, mental and religious life as distinctively American.

This is not a historical work, and I do not propose to give the detailed historical facts of the development of American church music, as they are easily accessible. The barest outline will suffice for my purpose. Undoubtedly, the earliest tunes used in American churches were brought over by the colonists from time to time. How soon the impulse was felt to make tunes of their own is not clear, but there is reason to believe that "Mear," first published in America in the year 1726, was the first tune composed and printed in America. There probably were many others that never reached the dignity of print, but were transmitted orally. William Billings, whose "Easter Anthem" is still sung occasionally, made the first notable effort to furnish American hymn tunes. They were very crude and imperfect and were fugal in character. Oliver Holden and Daniel Read soon issued their collections, also in the fugal style, of which only simplified forms of "Coronation" and "Lisbon" yet survive. From the fugal era thus set in motion "Northfield" still survives in its original form, and "Lenox" and "Windham" in an arranged form that eliminates the fugue.

When the fugal tune, like the polyphonic music of the later Middle Ages, lost itself in intricate absurdities, there was a strong reaction. An earnest reform move-

ment to bring back the original simplicity was instituted. While Lowell Mason was a product of the movement rather than its originator, his personal character, his thorough musical education, his power as a teacher, his fine discrimination in the selection and adaptation of secular music to religious uses, and his own fertility in writing attractive, practical, and appropriate psalm and hymn tunes, fully entitle him to recognition as the premier among the leaders in the effort. His influence in England was quite as great as in America, for there the same hydra-headed fugal dragon was to be slain.

Such a transformation could not be wrought without calling out bitter antagonism. The new music was extremely popular and the books of Lowell Mason and those of his contemporaries, Webb, Emerson, Bradbury, Woodbury, and others sold by the hundred thousand. Human nature being then what it is now, there was no lack of imputations of interested motives. One writer sneers at the " whining singsong tunes, Hebron, Balerma, Ward, etc.," and calls these authors " a set of speculators who trade in the songs of Zion. The public ought to be cautioned against such pickpockets." Compare this specimen of Christian charity with the remark of a recent writer on the popularity of Sunday-school and Gospel songs, " Certain irresponsible publishing houses thrive upon it and succeed all too well in imposing a lot of periodical trash upon credulous congregations."

Mason's popular tune, " Bethany," closely approaches the style of the more dignified Gospel songs. It used to be held up to scorn as a plagiarism based on " Oft in the Stilly Night," but the slight resemblance strikes me as one of those coincidences of which musical literature is so full. It is a most valuable and expressive tune,

whether used by a small or by a large audience. In America, at least, it should never be divorced from "Nearer, my God, to Thee."

His "Uxbridge" has the dignity and strength of the old Reformation psalm tunes like "Old Hundredth." While there is little harmonic variety in "Laban," the melody is so virile in its simplicity that it is most admirably adapted to hymns of aggressiveness. But space fails me to fitly characterize "Hebron," and "Missionary Hymn," and "Olivet," and "Rockingham," and "Migdol," and "Harwell," and the twoscore other noble tunes bearing his name as composer or arranger that are found in our present hymnals. Has not their sound gone out to the ends of the earth?

Perhaps Lowell Mason did almost as much for our American church music by his remarkable gift of selection and adaptation as by his original work. He levied tribute upon every province of European music to enrich and vary the singing of the churches in his native land. Gregorian chants, oratorios, operas, popular instrumental music, popular songs of every character, fugitive issues of German and Swiss folk-songs,—all yielded their treasures to his keen insight and skill of adaptation. "Dennis," "Antioch," "Hamburg," "Ariel," "Olmutz," "Mendon,"—what a noble list of immortal tunes it is! Everything was grist to the mill of his psalm and hymn tune books, and out of the great mass of original, selected and arranged material he supplied, the people's taste and sense of appropriateness and practicability have slowly made the selection of the several score of tunes that are the abiding heritage, not of the American churches alone, but almost of the Church universal.

This broad mental hospitality of Lowell Mason, George

Kingsley, and their contemporaries, has given a variety, a pliability and an adaptableness to American hymnody that makes it peculiarly practicable and useful. What Dr. Breed criticises in Lowell Mason, that he has not "formulated any positive principle," is really his glory. He founded no school with pronounced limitations, appealing only to a particular type of mind. He was too vital, too catholic, too practical, to hamper himself with formulæ.

VIII

AMERICAN SPIRITUALS AND GOSPEL SONGS

IF a pronouncedly characteristic type of religious music is desired, why not turn to the genuinely American "spirituals" of the Middle and Southern States, preceding and contemporaneous with the reformation led by Lowell Mason? While the Congregationalists of New England were singing their fugue tunes, minor as well as major, the Methodists, Baptists, United Brethren (not Moravians), and other aggressively missionary denominations in the Middle and Southern States were developing an entirely different type of music. Unfortunately very few of these "spirituals" were ever written out and published, and fewer still have survived the utter transformation of conditions during the last fifty years. Then there has been an attitude of deprecation towards them on the part of the churches like that of educated coloured people towards the Jubilee songs. This attitude is all the more unfortunate because it is everywhere recognized that the melodies that arise among the people and are adopted by them more or less permanently have a vitality and genuineness lacking in more ornate or studied music. Thibaut says, "All the melodies that spring from the people, or are retained by them as favourites, are generally chaste, and simple in nature like a child's." These "spirituals" are genuine "folk-songs" originated and loved by a stratum in our

American social life analogous to the peasants of Europe. The great danger is that nearly all record of a very interesting, if not intrinsically valuable product of the American musical church life will be lost.

The almost amusing result of this obscurity is the credit given to the negro race of the South for this class of music. The Jubilee songs, in so far as they have had their origin among the coloured people, are the direct offspring of the white man's "spiritual." Indeed many of the songs sung by them are "spirituals" borrowed from their white brethren, the rhythmical swing being somewhat emphasized. The themes of Dvorak's American Symphony are not Negro, therefore, but Caucasian, and the result more directly American than Dvorak himself knew. Foster, Hanby, and other popular song writers of the middle of the nineteenth century did not get their inspiration from the slaves, as has been stated on high authority, but from these "spirituals." I have before me a copy of a collection of the words of "spirituals" compiled by William Hanby, the father of B. R. Hanby, the author of "Darling Nellie Gray." The negroes were simply imitators, even in the minor strains that have been pathetically characterized as the cry of the sorrows of their captivity.

The number of these "spirituals" was large. I have one collection of words, published in Philadelphia in 1858, which contains over three hundred choruses alone. Different denominations and states had repertoires of their own, so that I have reason to believe there were thousands of them.

Some preacher or local leader had an inspiration in the furnace heat of a meeting and produced a new chorus that was connected with an old hymn. If it struck fire,

it was carried to the next camp-meeting, or caught up by the itinerant or presiding elder who sang it wherever he went and so it was widely introduced. As it was thus orally transmitted, little changes were often made in the melody until it met the needs of the popular consciousness. It then had its little day of use and finally dropped out, being replaced by a new one.

Speaking subjectively, like a higher critic, I should say that the "spirituals" originated in the old Scotch songs and English ballads brought over by the colonists. Many of them are decidedly Scotch in their absence of the seventh of the scale and the emphasis of the sixth. I am equally certain that later some of them were brought over from England by Methodist immigrants from Asbury onward. But there is nothing Scotch or English in the rhythmical momentum of these old choruses. That is characteristically American. Many of them adopted the tunes and parodied the words of American popular songs. Indeed the introduction to the large collection alluded to above urges "the salutary tendency of an attempt to redeem our best popular airs by adapting them to the songs of Zion." The editor also quotes with approval "the language of an old divine, 'Why, there are only seven or eight notes to all the tunes in the world, and they all belong to Jesus Christ; so that if the devil wants any fresh ones, he must make them.'"

Some of these "spirituals" are sacred ballads and were sung by the preachers as solos. An itinerant who could sing solos was assured a double welcome and a double harvest of souls. There were a good many grace notes and slurred passing notes in their solos that it would be difficult to reproduce on a staff. They were frequently narratives of personal experience:

"Ye people, that wonder at me and my ways,
And oft with astonishment on me do gaze,
Come, lend your attention, and I will relate
My past exercises and my present state,"

and so on through eight stanzas.

Another favourite one was entitled "Christ in the Garden." It is a commingling of a description of Gethsemane and of the singer's conversion. The style of the twelve stanzas may be judged from the two which I quote:

"CHRIST IN THE GARDEN.

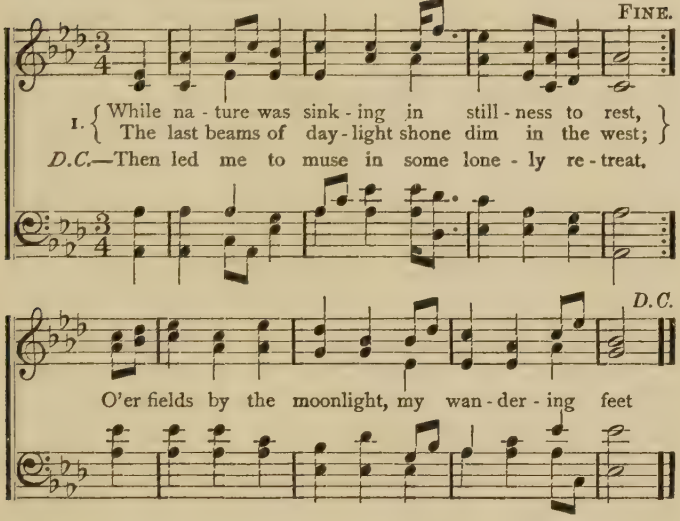
"While nature was sinking in stillness to rest,
The last beams of daylight shone dim in the west;
O'er fields by the moonlight, my wandering feet
Then led me to muse in some lonely retreat.

"While passing a Garden, I paused then to hear
A voice, faint and plaintive, from one who was there;
The voice of the suff'rer affected my heart,
In agony pleading the poor sinner's part,"

and so on for ten stanzas more. I well remember hearing an old local preacher sing all the twelve stanzas with great earnestness over forty years ago in the foothills of the Alleghanies. I reproduce two tunes to which these words were often sung, but the one I heard was to my boyish ears infinitely more pathetic than these seem to me now. I regret that my memory fails to reproduce it. I remember that it was minor and intensely sad, full of slurrings and quaverings. The melodies here given are characteristic of the major melodies then in use, but are possibly from secular sources, rather than of genuine "spiritual" origin.

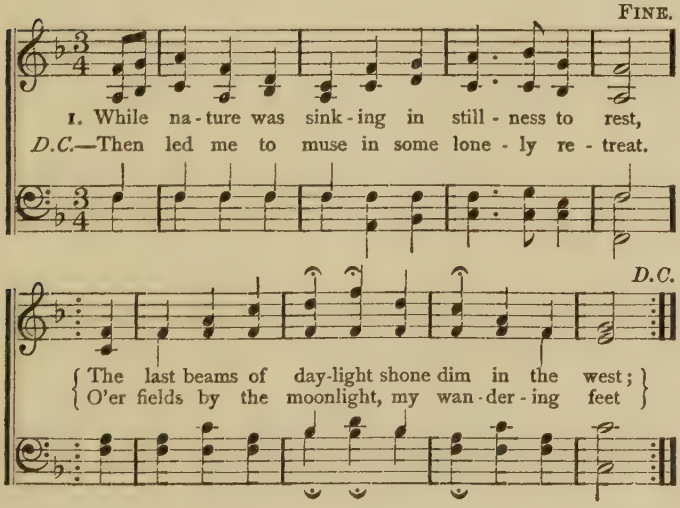
I. In the Garden.

Arr. by E. S. L.

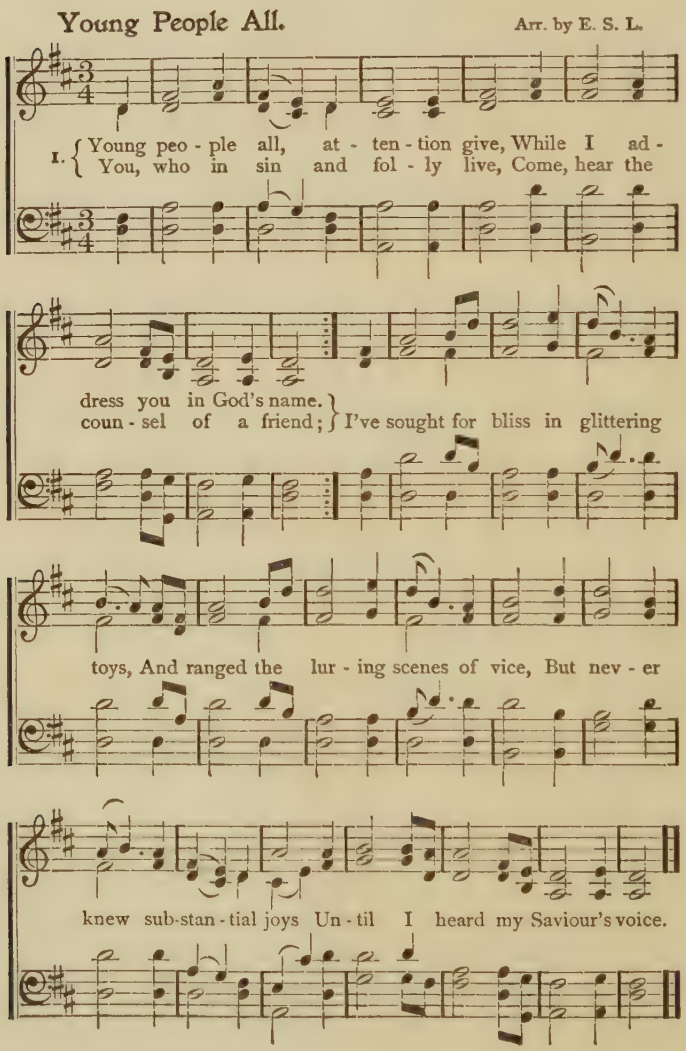

FINE.
1. While na - ture was sink - ing in still - ness to rest,
The last beams of day - light shone dim in the west;
D.C.—Then led me to muse in some lone - ly re - treat.
D.C.
O'er fields by the moonlight, my wan - der - ing feet

II. In the Garden.

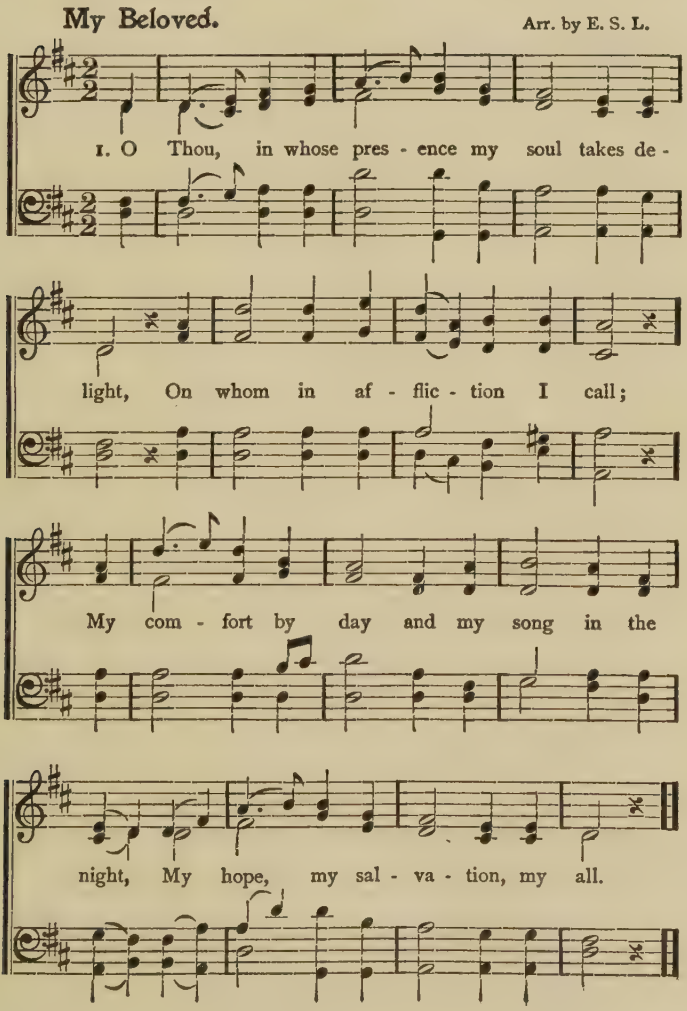
Arr. by E. S. L.


FINE.
1. While na - ture was sink - ing in still - ness to rest,
D.C.—Then led me to muse in some lone - ly re - treat.
D.C.
The last beams of day-light shone dim in the west;
O'er fields by the moonlight, my wan - der - ing feet

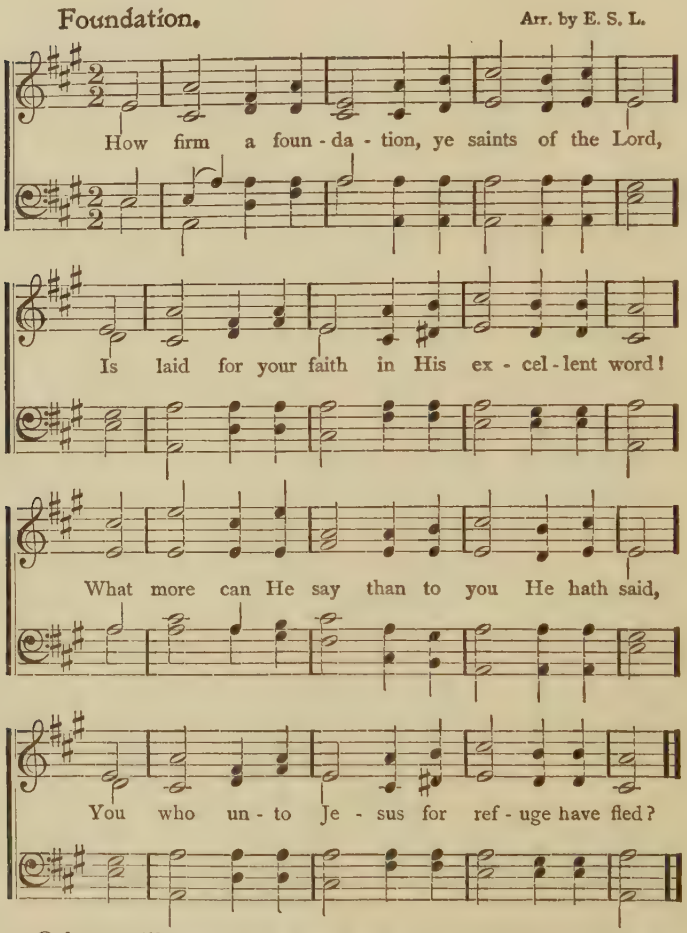
Sometimes these solos were wholly hortatory :


Young People All.
Arr. by E. S. L.
1. Young peo - ple all, at - ten - tion give, While I ad -
You, who in sin and fol - ly live, Come, hear the
dress you in God's name.
coun - sel of a friend; I've sought for bliss in glittering
toys, And ranged the lur - ing scenes of vice, But nev - er
knew sub-stan - tial joys Un - til I heard my Saviour's voice.

Then there were hymns without choruses, but with a typically "spiritual" tune. Some of these were really deserving. For instance,


My Beloved.
Arr. by E. S. L.
1. O Thou, in whose pres - ence my soul takes de -
light, On whom in af - flic - tion I call;
My com - fort by day and my song in the
night, My hope, my sal - va - tion, my all.

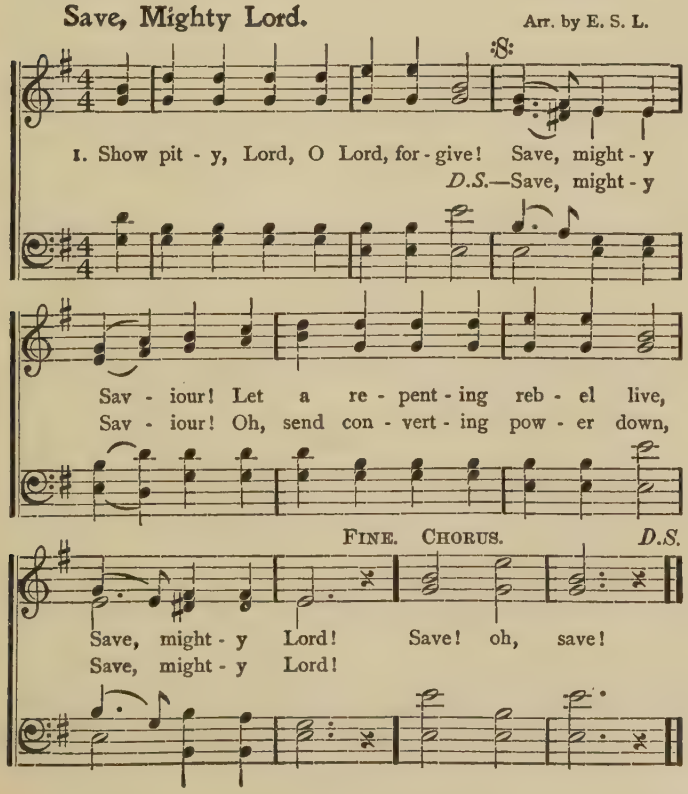
An even better tune is the "spiritual" melody to "How firm a foundation."


Foundation.
Arr. by E. S. L.
How firm a foun - da - tion, ye saints of the Lord,
Is laid for your faith in His ex - cel - lent word!
What more can He say than to you He hath said,
You who un - to Je - sus for ref - uge have fled?

Other still popular tunes of "spiritual" origin are "Loving Kindness" and "Fountain."

A more common form of these "spirituals" was a verse and a chorus. Sometimes a standard hymn had a

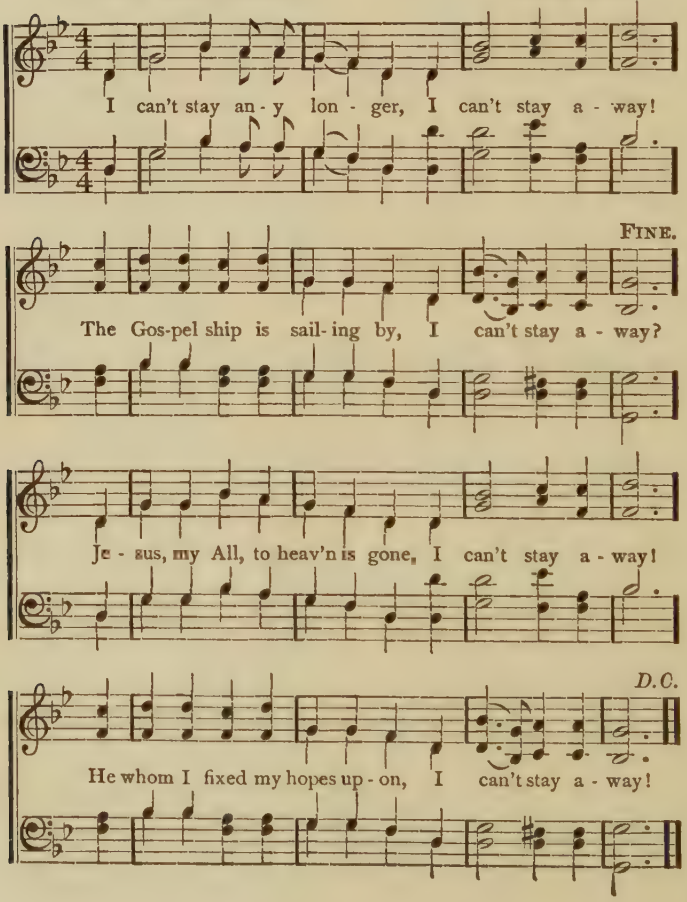
new tune and a corresponding chorus given it. "Jesus, my All, to heaven is gone," and "Come, Thou Fount of every blessing," were particular favourites. The tune of the stanza and that of the chorus were frequently the same, except that the rhythm of the chorus was made more pronounced by giving more syllables to the line. Then there were "spirituals" like "Palms of Victory," which is even yet used in many churches, in which there was an original hymn with its appropriate refrain. A more common form was the interlinear refrain. Here is an example that must have had extraordinary effectiveness.


Save, Mighty Lord.
Arr. by E. S. L.
1. Show pit - y, Lord, O Lord, for - give! Save, might - y
D.S.—Save, might - y
Sav - iour! Let a re - pent - ing reb - el live,
Sav - iour! Oh, send con - vert - ing pow - er down,
FINE. CHORUS. D.S.
Save, might - y Lord! Save! oh, save!
Save, might - y Lord!

Less than thirty years ago I heard the following "spiritual" still sung spontaneously in Southern Ohio. It has the genuine pentatonal characteristics which mark aboriginal music everywhere when it follows a definite scale. The effect of it was very powerful. It had great dignity as well as force.

I Can't Stay Away.

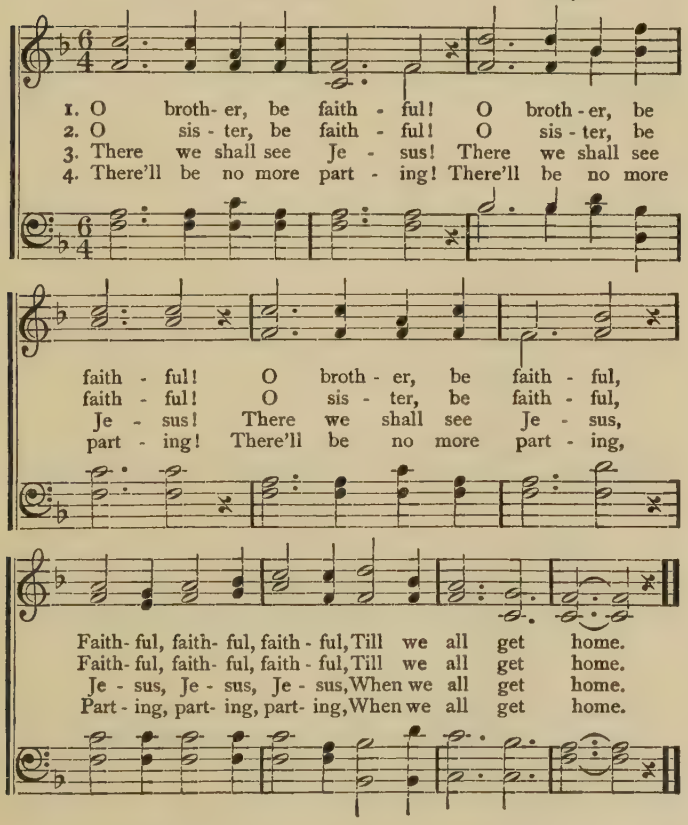
Arr. by E. S. L.


I can't stay an - y lon - ger, I can't stay a - way!
FINE.
The Gos-pel ship is sail- ing by, I can't stay a - way?
Je - sus, my All, to heav'n is gone, I can't stay a - way!
D.C.
He whom I fixed my hopes up - on, I can't stay a - way!

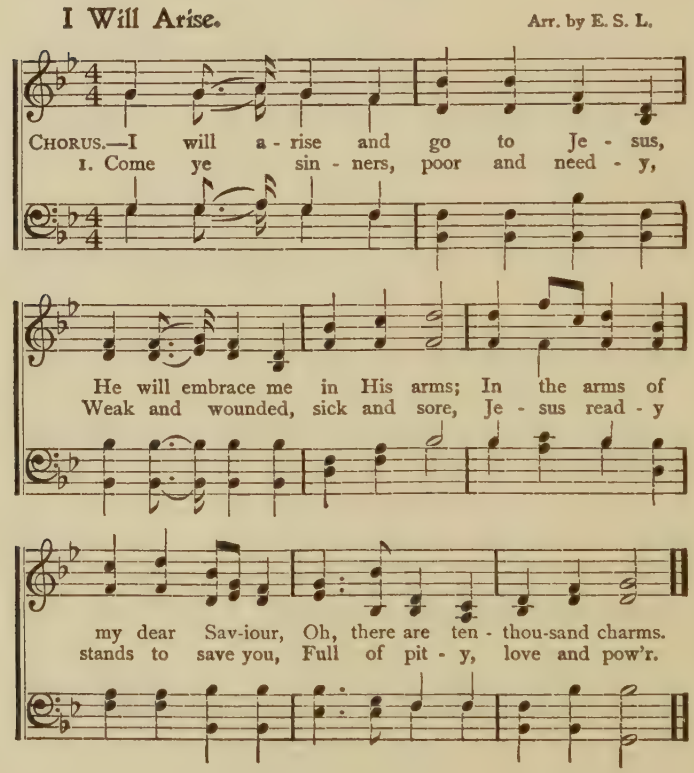
Still another form was the one largely used as a model by the negroes, in which a single line is repeated three times and with another line, which is usually a refrain, makes the stanza. The following is a fine example in the regular major scale. There is an interesting departure from the regular melodic form, there being ten instead of eight measures. This departure from the usual form seems to me fully justified by the effect.

O Brother, be Faithful.

Arr. by E. S. L.

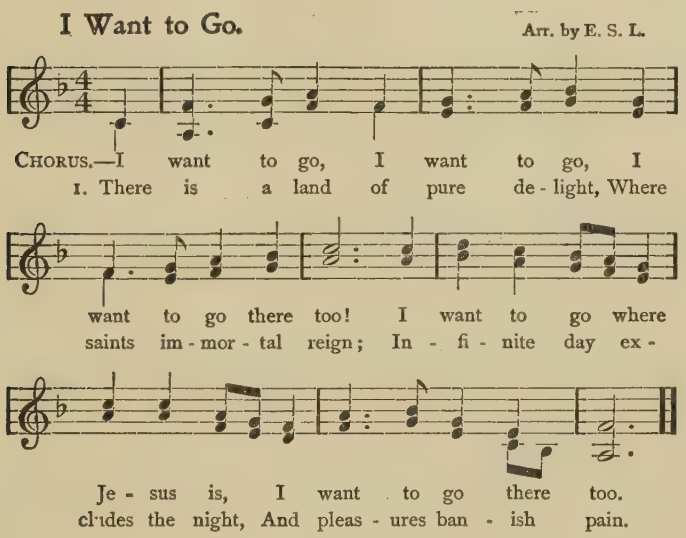

1. O broth- er, be faith - ful! O broth - er, be
2. O sis - ter, be faith - ful! O sis - ter, be
3. There we shall see Je - sus! There we shall see
4. There'll be no more part - ing! There'll be no more
faith - ful! O broth - er, be faith - ful,
faith - ful! O sis - ter, be faith - ful,
Je - sus! There we shall see Je - sus,
part - ing! There'll be no more part - ing,
Faith- ful, faith- ful, faith - ful, Till we all get home.
Faith- ful, faith- ful, faith - ful, Till we all get home.
Je - sus, Je - sus, Je - sus, When we all get home.
Part - ing, part- ing, part- ing, When we all get home.

As has already been stated, in many of these "spirituals" the sixth note of the scale has a predominance that gives a weird effect to what is otherwise a major melody. As good an example as any is the chorus,


I Will Arise.
Arr. by E. S. L.
Chorus.—I will a - rise and go to Je - sus,
1. Come ye sin - ners, poor and need - y,
He will embrace me in His arms; In the arms of
Weak and wounded, sick and sore, Je - sus read - y
my dear Sav-iour, Oh, there are ten - thou-sand charms.
stands to save you, Full of pit - y, love and pow'r.

Hundreds of thousands of persons have walked to the "mourner's bench" while the church was singing this urgent and almost hypnotic appeal, for it was very

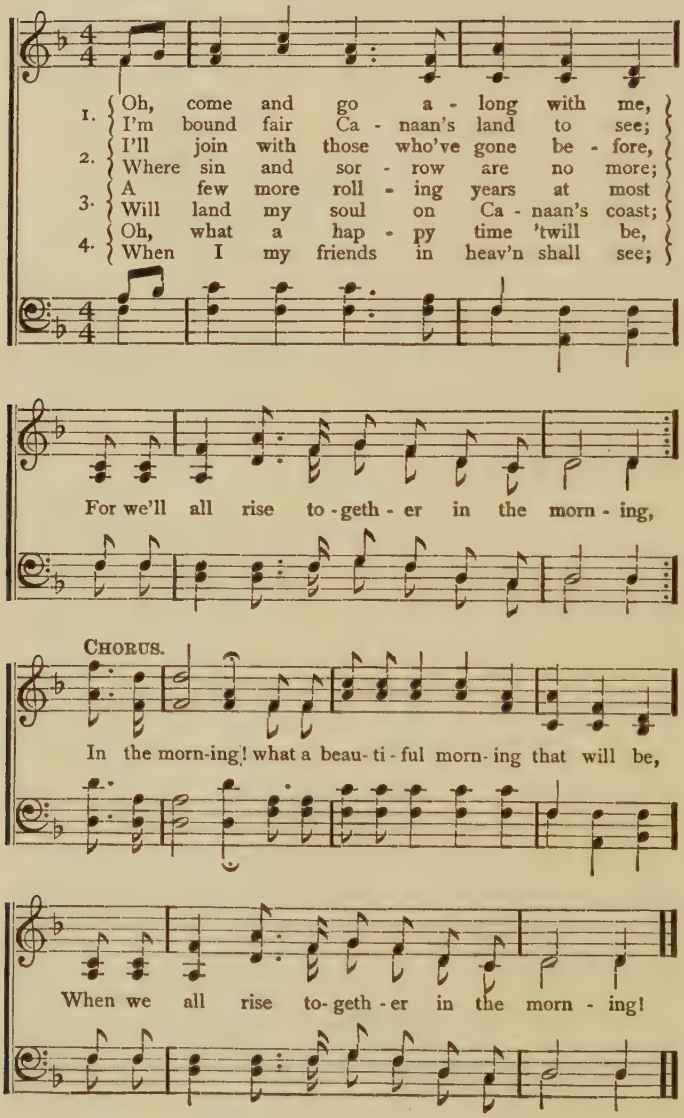
widely and frequently used. Then there are others with as plain a major diatonic melody as a modern Gospel song!


I Want to Go.
Arr. by E. S. L.
Chorus.—I want to go, I want to go, I
1. There is a land of pure de - light, Where
want to go there too! I want to go where
saints im - mor - tal reign; In - fi - nite day ex -
Je - sus is, I want to go there too.
cludes the night, And pleas - ures ban - ish pain.

Plain minor tunes are plentiful, as they are in both the New England and English hymnody. Probably investigation would show that many of them came from these sources. The minor chorus is also very frequent. The minor scale used was sometimes the harmonic, and sometimes what may be called the natural—*i. e.*, without accidentals—never the melodic. The most common, perhaps, was a mingling of minor and major phrases, the hymn line being major, the interlinear refrain minor, and the succeeding full chorus combining both. The seventh of the minor scale sometimes was sharped, but usually not. A very excellent specimen is the following:

In the Morning.

Arr. by E. S. L.


1. Oh, come and go a - long with me,
I'm bound fair Ca - naan's land to see;
2. I'll join with those who've gone be - fore,
Where sin and sor - row are no more;
3. A few more roll - ing years at most
Will land my soul on Ca - naan's coast;
4. Oh, what a hap - py time 'twill be,
When I my friends in heav'n shall see;
For we'll all rise to - geth - er in the morn - ing,
CHORUS.
In the morn-ing! what a beau - ti - ful morn - ing that will be,
When we all rise to - geth - er in the morn - ing!

The appeal to the nerves of many of these old "spirituals" was something extraordinary among a people hidden away among the mountains and valleys of the great Appalachian range. This music suited the people among whom it was produced and sung. It effected the results religious music is intended to secure and hence was good church music, poor as it was from an artistic standpoint. Even from that standpoint it has some claim on our attention as the unique product of a unique age.[1]

I should not have considered these "spirituals" at such extreme length, were not the subject so obscure and the materials so inaccessible, and especially were not the Gospel song the direct outgrowth of them. Dr. Breed's statement in his book on "Hymns and Hymn Tunes" that the Gospel song was born in Newcastle, England, in 1873, is distinctly amusing. He might almost as truthfully say that it was born in 1644, because a book was issued in that year entitled "Gospel Music." The fact is, Sankey is not the father of the Gospel song, as Dr. Breed's account seems to imply. The songs that won the earnest heart of England in 1873, with but a few exceptions, had been written years before by Bradbury, Lowry, Doane, Root, Bliss and others. Several years before Moody had found Sankey, Chaplain (later Bishop) McCabe had issued "Winnowed Hymns" containing very largely the same selection of songs as those later used by Sankey and it had had a very wide use in

[1] These original melodies were sung as unisons. In order to give the reader a proper sense of the tonalities and underlying chords of these unisons, I have arranged them in a harmonized form. It will be understood, therefore, that the harmony is mine and not a part of the original spiritual.

America. Moody and Sankey's evangelistic campaign in England simply called the world's attention to the existence of this popular sacred music.

It is difficult to define the exact period when the "spiritual" became a Gospel song, but the transition occurred between 1850 and 1865. Dadmun, Horace Waters, Asa Hull, Hartsough, Philip Phillips, O'Kane,—all helped in the change. The "spiritual" was simply a melody and could indulge in a good many vagaries which it would be difficult to harmonize. Wherever an organ or melodeon was introduced, wherever the singing school with its four-part singing was organized, the "spiritual," in so far as it was minor in character and its harmonies were not simple and self-evident, was crowded out and gave place to the Gospel and Sunday-school song. As we have seen, even among the "spirituals," there had been songs that were so modern in style that they have been adopted as Gospel songs.

The Gospel song has inherited from the "spiritual" its chorus and interlinear refrain, its free rhythms, its repetition of words in the chorus, its simplicity of melody, its harmonic progression and balance,—in general, its hold upon and influence over the people. It has lost a good deal of the sheer subjectivity of the "spiritual," as well as its sentimentality and diffuseness. The Gospel song usually has one definite thought and expresses it in three or four verses instead of eight to twelve as did many "spirituals." It has also lost its weird minor strains, its mingled major and minor phrases, and its characteristic use of the sixth and avoidance of the seventh. Whatever its rhythmical vagaries may occasionally be, it is plain diatonic music.

In many of the Gospel songs the rhythm is no more

pronounced than in the average hymn tune. "I Need Thee Every Hour," "Almost Persuaded," "More Love to Thee," "Trust and Obey," "It is Well with My Soul," and "He Leadeth Me," do not appeal to the motor nerves in the slightest degree. The rhythm of many others, like "Rescue the Perishing," "Every Day and Hour," "I am Thine, O Lord," "Thou Thinkest, Lord, of Me," while a little more in evidence, is still as dignified as that of "Harwell" or "Antioch." Indeed, you may say that the Gospel songs actually accepted by the American churches for devotional use are as inoffensive in rhythm as the hymn tunes sung for the same purpose. In making such comparisons we are using the best of the hymn tunes, and hence we are under obligation to set against them only the best of the Gospel songs.

When we take up the use of the more rhythmical Gospel songs, those whose lack of dignity and strength really justifies a difference of opinion as to their value, we must emphasize the applied side of church music. It is no longer a question of artistic values, but of practical results in a given congregation. Among a people whose social life is conventional, among whom the sense of personal dignity has become spontaneous, it would be very foolish to sing "Leaning on the Everlasting Arms" with its pronounced "spiritual" rhythm. The same song in an unconventional city mission or middle class church, or in a village or rural community would be very useful. Indeed in many congregations it might be "contra-indicated" (to use a medical expression) in the morning and "indicated" in the evening service.

Given an unconventional popular audience that is passive, if not actually hostile, and I should prescribe an introductory song service of three or more such rhythmical

songs in order to secure the nervous preparation and psychical organization without which all the rest of the service will be useless. Here "Pass Me Not," "Bringing in the Sheaves," "Revive Us Again," "Christ Receiveth Sinful Men," "Oh, That Will be Glory," "The Old Time Religion," and other like songs will be found very "warming." For this purpose you do not want tender, intimate hymns. Indeed, I have occasionally had a sense of participating in a sacrilege when under such circumstances I have sung "Alas and did my Saviour bleed," or "Jesus, Lover of my Soul."

The Gospel song is often condemned because it is so short-lived and temporary. That really is one of its great advantages. The very newness of a fresh Gospel song, like the newness of Luther's chorals when they were first introduced, or the newness of the metrical psalms and psalm tunes compiled by Calvin, is one of its strongest appeals. Its rapid rise and equally rapid decay give an exactness to its expression of the religious feelings of its particular generation no survival from a preceding generation can have.

The reason for the short life of a rhythmical song is partly physiological. Grant Allen, a writer of valuable scientific books, but more widely known as a novelist, says in his "Physiological Æsthetics" that "it is a common experience that continued stimulation of a nerve deadens it, after a short time, to the action of the stimulus." The "Laocoön" tires one more quickly than the "Apollo Belvidere," because of the strong action it portrays. In the same way also, we weary of a rapid, rhythmical piece of music more quickly than we do of a slow one of equal charm. The nerve stimulus or impression is much less in the slow movement. That is to say,

the very intensity of the impression made by a Gospel song shortens the time of its usefulness.

Like the old "spiritual," the Gospel song is emotional in origin and purpose. The emphasis of one idea, the repetition of words in stanza and in chorus, the choice of subjective experience in its themes, the general rhythmical character, the high, exhilarating notes of the chorus, all make for emotion. But as the expression and creation of emotion is the primary purpose of all poetry and song, this does not seem to be an objection, but a virtue. But there are emotions and emotions. Is the average Gospel song really calculated to stimulate a genuinely religious emotion? Allowing that the very best of them approach so nearly to the dignity and merit of a hymn tune as to be worthy of use with due discretion, are we not justified in rejecting all the rest as vulgar and debasing?

The affirmative chorus of "ayes" from high class musicians and musical connoisseurs on the one hand and from the liturgically inclined among the clergy and laity on the other is very earnest, if not heated. Professor Dickinson of Oberlin reasons thus with the churches who give the Gospel song a prominent place in their work. "Those churches which rely mainly upon the Gospel songs should soberly consider if it is profitable in the long run to maintain a standard of religious melody and verse far below that which prevails in secular music and literature." Does he mean to say that our Gospel songs are below the standard of "There's a Hot Time" or "Nelly was a Lady" or other songs current among the class of people among whom Gospel songs are used? Oh, no! The standard to which he refers is that of Milton and Tennyson, Handel and Beethoven. Accord-

ing to such a standard where do James Whitcomb Riley and Rudyard Kipling, or DeKoven and Parker, or even McDowell, come in? Do I need to emphasize the unreasonableness of such a comparison?

Let us hear from another of the "ayes" on this question of rejecting the great mass of current Gospel songs. "Such hymns may be used, perhaps, among the degraded class who are drawn to street services, or they may please the rough crowd which bawls of salvation among the tents, but the taste of church people should be cultivated by avoiding all contact with music of a vulgarizing type." You can fairly see the repellent gesture of the Pharisee as he draws his robe about him lest it be defiled by the publicans and sinners who sing Gospel songs!

But what about the "degraded class" and "the rough crowd which bawls of salvation,"—have they no rights? Are they to wait until they have been educated and cultivated sufficiently to enjoy and profit by more noble church music before they shall be allowed to sing sacred songs? If the workers who, like their Master, have gone among them "to seek and to save the lost" are not to be allowed to use music these unfortunates can appreciate and sing, how are they ever to be saved and lifted and cultivated sufficiently to sing and enjoy the nobler church music?

But when as moderator I put the negative, I hear a stentorian "No," that comes from all parts of the earth, protesting against the exclusion of Gospel songs. The pastor needs them in his prayer-meetings and special services; the evangelist, whose path can be traced by the conversions that spring up by the thousands under his work, finds them one of the chief means of success; the humble worker in the slums declares he would be help-

less without them; the missionary in foreign lands finds them the "open sesame" to the interest and sympathy of the benighted people among whom he works.

To read some of the laments of musical idealists over the class of music used in the churches, one might be impressed that the Christian church was in a state of moral and religious decay, filled with shallow and insincere religiosity, utterly lacking in reverence, void of dignity, given over to weak sentimentality and crass banality, to cheap vulgarity and grasping commercialism. When we look at the facts in the case we find the church most spiritual, most aggressive, and most successful when it is using the popular sacred songs most widely and most earnestly. We find, furthermore, that the churches who do not use them are the least spiritual, the least aggressive, the least successful! When I say least successful, I do not mean in numbers, wealth, or social standing, of course, but in the work of propaganda in which lies the heart and essence of the life of the Christian church.

To defend Gospel songs in all their manifestations would be as foolish as it is to condemn them indiscriminately. I am perfectly willing to allow that many of them are utterly unworthy of use. The churches sometimes are beguiled by a transient charm, or by the persistent pushing of an interested composer or publisher, into giving such a song a passing popularity; but how soon it is forgotten!

The true attitude is to use discrimination, judging not classes and styles of church music by personal tastes, but individual songs by their adaptation to the work to be done under the given circumstances among the given people. Here again there is no place for rigidly formulated standards, but for the most careful canvassing of

the situation in hand, of the resources it presents and of the ends to be accomplished, and for an intelligent discrimination in the means to be used and in the methods by which they are to be applied.

IX

GERMAN CHORALS AND MODERN ENGLISH HYMN TUNES

A PROFESSOR of music recently said, "It is perfectly clear that the nearer our approach to the stately chorals of the German churches, the greater is the possibility of such uniformity of utterance and volume of sound in the singing as are vital to its effectiveness." He was a professional musician whose whole horizon was bounded by musical "effectiveness"; he had no conception of the final religious purpose. He overlooked the fact that the practical value of a tune is not determined finally by its intrinsic value, nor even by its practical value in another country or in another age, but by its efficiency in the particular congregation where it is to be used.

"Ein Feste Burg" by Martin Luther is intrinsically a strong, expressive melody nobly harmonized. It was the Battle Hymn of the Reformation and of the political and national struggles that followed it. It still holds its place in the affection, admiration, and religious consciousness of German Protestantism. To hear it sung by a great body of German soldiers, as I did in the Garnisons-Kirche at Bonn, is to be lifted into the seventh heaven of noble ecstasy, to get a new grasp upon the majestic power of an invincible God. But when an American congregation feebly pipes the majestic melody three or four times as fast as the German people habitually sing it, its locks of

power and dignity are shorn and it becomes a blinded Sampson feebly grinding corn. Yet undiscriminating musicians and preachers try to force their people to sing this thoroughly alien tune, simply because it is good music intrinsically; then they wonder why the effort is a failure. The same is only a little less true of "Nun Danket Alle Gott," another great German choral.

Nicolai's "Wachet auf, ruft uns die Stimme," "Sleepers, Wake," called "the King of German chorals," as it is found in the German choral books, not as Mendelssohn arranged it for his oratorio, is really superior to either in its majesty and pomp, having an elevation and dignity combined with a richness and variety of melodic invention and harmonic strength that vainly seek their equal elsewhere. It is sung with transcendent effectiveness by large German congregations, but an American audience would be crushed by its very greatness.

Dr. J. S. Curwen once tried the experiment of singing another choral by the same composer which is recognized as "the Queen of German chorals," "Wie schön leuch't uns der Morgenstern," with an English audience gathered to hear his lecture on German church music. The audience sang it in unison. "They were instructed to remain seated, to give no accent to the music, every note was to be heavy, and held out to its full length. The rate of singing was to be M. 30 (*i. e.*, two seconds to the beat), or rather more than two beats of a healthy pulse to each note. Between the lines there were to be pauses, filled up by the instrumental interludes which are commonly used and printed in the books. The organist was directed to use the great organ throughout, and to turn on the sound as loud as he pleased. In this style one verse was sung to the English translation, 'How lovely

shines the morning star.' All present, who had heard Lutheran singing, declared it to be an exact imitation, without exaggeration. But before the exercise was half through, the audience showed signs of impatience, and by the time the end was reached, all declared it was the most intolerably wearisome thing they had ever experienced in music."

As an enrichment to his own personal culture, the minister ought to know these German masterpieces ; but if he does rise to the height of their excellence and is able to appreciate their stupendous strength, he ought to let good practical sense hold the rein of his enthusiasm and prevent his spoiling his service by their attempted use.

It is a significant fact that the German hymn tunes that have been really adopted into our American psalmody are none of them chorals, but easy folk-songs, spiritual and secular, which are melodious and unpretentious in harmony. "Lischer," "Messiah," "Rosefield," "Azmon," "St. Hilda," "Hendon," "Dennis," "Goshen," "Halle," "Seymour," "Nuremburg," "Hursley," "Wilmot," "Arator," "Rhine," are all cases in point. These simpler German tunes have had a great influence upon American psalmody, as Lowell Mason, Hastings, and others made them their models rather than the English and Scotch tunes that had previously been largely in use.

Our American church life is so largely a development of impulses and vital forces that originally came from England, that the English hymn tunes and other church music are more likely to be practicable in America than the German. Many of the hymn tunes that have become an integral part of American Protestant church music are English and Scotch in origin. The very fathers of

American psalmody introduced many of these tunes and made them a part of the American church consciousness. Duke Street, St. Thomas, Hanover, Rockingham, Warwick, Silver Street, Evan, Melody,—the list of these older English tunes, whose loss would greatly impoverish our congregational singing, is too long to quote here. I am not prepared to say that these English tunes are all from Nonconformist sources; but it is their Nonconformist spirit and popular practicability that gave them such vogue in America.

The later school of English hymn tune writers is distinctly High Church. The calendar of saints is nearly exhausted in the naming of their tunes. Their compositions are written with a cathedral or large parish choir in mind. Dr. Gauntlett confessed, when it was urged that the hymnal ("The Psalmist"), to which he had contributed largely, was impracticable, that he had studied the capabilities of choirs rather than of congregations. Dr. Curwen remarks on this point that "Nowadays, composers of hymn tunes write for the organ and seldom stop to consider whether what they write can be sung." They are largely organ rather than vocal compositions. Often the melody is without real melodic character and the other parts are angular and unsingable, so completely do the composers depend upon the progress of the harmony for success.

The precentor of a large Scotch church in writing Dr. Curwen regarding his work, refers to these modern tunes as follows: "The style of tune now generally advocated is another hindrance. Most of them are so bald, so void of melody, so wooden, that it is little wonder that people don't take to them readily."

Rev. C. W. Bispham, an Episcopal clergyman, in a

very sensible and helpful lecture before the General Theological Seminary, thus characterizes these tunes: "The drawback to the modern hymn tune writer is the fact that he uses every effort to make his tune as learned a piece of writing as possible. He gives you the most extraordinary harmonies and lands you high and dry in the most unexpected places! In other words, the majority of modern hymn tunes are laboured, and fitted not at all for the people to sing!" They double thirds and indulge in hidden fifths and octaves in a way that would horrify German theorists.

While Dr. David R. Breed, in his "History and Use of Hymns and Hymn Tunes," characterizes this class of tunes as "a form of hymn tune music in which all that is best in sacred song is reverently cherished and employed; in which the blemishes of the experimental stage are removed; in which all needful variety is introduced; and in which the very best in art is made to serve the highest in religion," Dr. J. S. Curwen takes a more critical attitude and analyzes the impression they make upon him as follows: "While acknowledging their exceeding beauty, one feels that it is a beauty that does not last. In proportion to the ravishing effects of these progressions, the ear does not care to have them repeated. We always feel this by the time we get to the fourth or fifth verse. The weight of dissonance, which at first delights the ear, soon palls upon it. Our palates are surfeited; it is the strawberry jam of music."

In writing of Dyke's music, Dr. Breed spends unstinted praise. "We may take anything which he has contributed to modern collections and set it up as a standard, saying, 'This is what a tune ought to be for such a hymn as this!'" Sir Henry Smart does not

seem to share Dr. Breed's uncritical enthusiasm, but remarks, "I am not very fond of Dr. Dyke's tunes. To my mind they have generally an effeminacy of character which is not appropriate." He puts his finger with unerring touch upon the weak point in Dyke's music: it is all nervously depressing. "Nicæa" is majestic, but quietly, unaggressively so; it has nothing of the virility and exhilaration of "Duke Street," not to speak of Sullivan's "St. Gertrude."

But when these modern English tunes do rise out of the banality of harmonic exercises they seem to me very admirable. I hardly need to refer to the majesty of "Nicæa" by John R. Dykes, to the tender dignity of "Eventide" by William H. Monk, or to the profound feeling of "St. Margaret" by Albert L. Peace. "Lead, Kindly Light" by Dykes is more popular, but it is not as good as a congregational tune, because of the greatly varying length of its notes which are observed by few audiences. "Vox Delicti," by the same composer, is really a responsive piece for choir and congregation. Very few congregations are able to sing the first half of it with any degree of correctness or effectiveness. Properly rendered it is a gem of rare beauty. The same practically may be said of the same composer's "Vox Angelica." The two measures in which the modulation into the key of A flat occurs is a stumbling-block in an otherwise beautiful and effective tune. The settings of this favourite hymn by Henry Smart and Joseph Barnby are more commonplace and mechanical.

"St. Gertrude," Arthur D. Sullivan's martial setting of Baring-Gould's processional, "Onward, Christian Soldiers," combines strength, distinction, and practicability

in an uncommon degree. That Sullivan should have later taken what he had originally written as a Sunday-school tune for children as the basis of an extended choral composition, shows that he himself had not realized the noble possibilities of its theme. Joseph Barnby's "Merrial" to Baring-Gould's "Now the day is over" has a perennial charm acknowledged by all; but our average congregations can do little with it, as its melody lies largely in the lower parts. "Ellers," by Edward J. Hopkins, is a tuneful setting to Ellerton's "Saviour again to Thy dear name we raise" that is deservedly popular. American Christians have been singing George J. Elvey's "Diademata" pretty generally in recent years, and it is worthy of even wider use. There are a score or so more of these modern English tunes, like St. Agnes, Stephanos, Laudes Domini, The Good Fight, Almsgiving, Pax Tecum, Jude, Homeland, Paradise, Regent Square, St. George, that are fairly tuneful and practicable and deserve a place in every hymnal.

Why Sullivan's shallow "Hanford" finds a place in so many hymnals I can only explain by the high standing of the composer. His "St. Edmund" is a pleasing and practicable tune that is displacing Mason's "Bethany" in some parts of the country; but so much of it is a reminiscence of a melody widely sung half a century ago that I confess to a prejudice against it.

The mass of the unmentioned English hymn tunes are dull and insipid, studied and forced in harmony, angular and untuneful. They represent a good deal of mechanical technique, and that, I presume, has impressed American hymnal editors who overload their books with them. Musical trash is trash whether it is written in half notes

or eighths, whether it is ponderous with obscure harmonies or confined to the simple tonic, dominant and subdominant triads. Mechanical facility must not be confused with artistic felicity.

X

THE TESTS OF A GOOD HYMN TUNE

IN groping after reasons for the faith that is in you regarding hymn tunes, let me warn you against the arbitrary formulæ found in many articles and books written by theorists. They look so wise, are so easily understood, and call for so little discretion in their application, that it is quite a temptation to a busy man whose mental interest lies elsewhere to accept them without question. Dr. Breed proposes one that looks plausible: "The fundamental form of the best tune embraces the following features: common time, one syllable to each note, simple melody and radical chords." Let the censor apply that rule to our hymnals and when he is done blacking out those failing to meet these tests, what would you have left? Why not enunciate a rule regarding hymns by a similar process of reasoning, that the fundamental form of a hymn is iambic measure, common meter and four lines to the stanza?

The suggestion that triple time should not be used in church music is often made. One German-American writer even deprecates organ music in this time as having sensuous suggestions. There is quite as much propriety in the idea of the old monks of the eleventh century that triple time is "perfect time" because it recognizes the doctrine of the Trinity! Yet another critic objects to it because it is too slow! William Mason, a writer on congregational singing in the early nineteenth century, inveighs

against the drawling singing then in vogue in the churches, and asks "that the first note be as short again as the second, the third as the fourth, and so on to the end of each line"—*i. e.*, compound triple time, six-quarters or six-eighths—"prolonging the time of the whole strain to about twice that of solemn recitation. This, while it added to intelligibility, would take from psalmody its tedious drawl and certainly leave it sufficient gravity."

Another American writer, afflicted with the "gush of amateurism," objects to "quick repeated successions of accented and unaccented notes, and dotted notes with rhythmical pulsations." These, he says, are "opposed to the very nature of a religious subject. Nothing sacred should be written in three-four, three-eight or six-eight time."

What a rabbinical tithing of anise and cummin, what a forgetting of the weightier matters of the law all this represents. This narrow, scholastic, mechanical attitude, moreover, is taken with infinite self-complacency as exclusive and superior. Let us freshen the atmosphere by quoting from Luther a passage regarding hymn tunes whose broad catholicity is as admirable as it is sensible: "I cannot praise those who banish all the Latin hymns from the church. On the other hand it is not less wrong to sing only Latin hymns for the congregation." A later German, Thibaut, whose little book on "Purity in Music" is a classic, makes this plea for breadth of sympathy, "We deny ourselves the highest enjoyment in music if we aim at annihilating every composer and every style but one."

A good deal of stress has been laid on the origin of music to be used in the church and the exclusion of everything having a secular beginning is insisted upon.

It is true that the human mind is exceedingly quick to give music a definite meaning by associating with it in the memory ideas of things associated with it in its use. This tendency to association of ideas is very strong and despite the inherent non-religiousness of all music must be reckoned with. It is not the origin of the music that counts, if it is adapted to use in church work; it is the present immediate suggestion it brings that is to be considered. Hence Richard Storrs Willis was both right and wrong in rebuking Mason, Emerson, Webb and other contemporary hymn tune book makers for their habit of taking music from the most nondescript foreign sources: "Our psalm and hymn tunes are constructed in the form of German popular part songs. The old English glee has also served as a model. German convivial songs, soldier's songs, student's songs, are actually found bodily transferred to our books of church psalmody and are sung in our churches as sacred music." Had these German associations been known to the American churches, the objection would have been a valid one. Actually, the music had no associations whatever to the churches in this country and, in so far as they were practically adapted to religious uses, religious associations would immediately cluster about them. It is interesting to note that while only one of Willis' tunes, "Carol," a Christmas melody, survives, a number of these German secular tunes still find a place in our best hymnals. In this country the religious association has been firmly established and hence their usefulness is not disturbed by their origin.

In my early boyhood, I occasionally heard a spiritual, "Saw Ye My Saviour," which I greatly enjoyed. While the hymn is partly in the repetitious style common to the

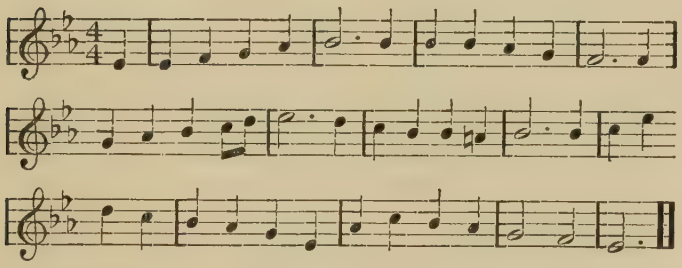
early spirituals and has little value, the tune still seems to me melodious and worthy of use. Originally it was a popular colonial song, "Saw Ye Not My Father?" During the Revolution it was parodied and became Lady Washington's lament over the absence of her popular husband, "Saw Ye Not My Hero?" Later still it was made the basis of the "spiritual." Probably the association of ideas made the song offensive to people of taste when it first appeared; but once the secular song passed from the people's memory, as it naturally did soon after the close of the Revolutionary war, the incongruity disappeared with it. It became one of the most thoughtful and impressive of the "spirituals"; indeed in many communities its use would still be effective. It certainly is far superior to "The Old Time Religion," another "spiritual" which has again come into vogue and has been carried round the world by Dr. Torrey and Mr. Alexander.

Furthermore, rude, unlettered people have less inclination to a definite association of ideas and also less sensitiveness to incongruities of impression. This explains why the Salvation Army can take "The Devil's tunes" without harm, while the editor of a high class hymnal must watch with exceeding care the associations connected with the tunes he uses.

The sensible, practical minister will brush aside all these artificial restrictions born of subjective theorizing, using "Dennis" and "Stockwell" and "Hursley," despite their triple time and "Rhine" and "St. Jude" and "Seymour," despite their convivial and operatic origin. He will consider intrinsic musical value and practical availability in his own work, utterly indifferent to the theorists in their studies who amuse themselves with microscopic and impracticable niceties.

What are the criteria by which we may judge whether a tune is a good one or not?

In the first place, a tune must be tuneful. That seems so self-evident that a statement of it strikes one as superfluous. But when one looks over some of the later English tunes and sees how this essential characteristic of a hymn tune is ignored, there is evidently a call for emphasizing it. Here is the melody of "Bevan" by Sir John Goss.



Apart from the harmonies, which are technically very well done, and interesting, the most of the tune looks like a vocal exercise in scales, and the rest is so commonplace and so threadbare with constant use that even American Sunday-school music writers no longer have the courage to reproduce it! There is nothing pleasing, nor characteristic, nor expressive of any feeling in the melody, although I confess the varied harmonies give a factitious interest. That may redeem it as a musical composition, but not as a hymn tune. The very first test of a tune is the charm, the marked character and the expressiveness that enable it to stand alone. If that fails nothing else can save it.

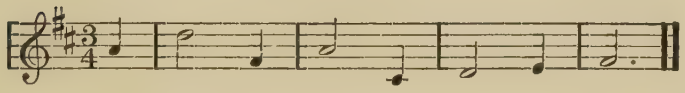
A tune must be vocal in character. Not every strong

or pleasing melody is fitted for the human voice. A good many arrangements of instrumental melodies are to be found in our larger hymnals. Some of them are fairly successful, notably "Gottschalk" from that famous virtuoso's piano solo, "The Last Hope." Not quite so successful are the arrangements of Mendelssohn's "Song Without Words," Book 2, No. 3, known as "Peace" and "Aspiration." The melody is very beautiful and expressive, and will carry a religious sentiment very felicitously; but as far as it bears use for the voice it is a solo rather than a hymn tune, both because of its severe intervals and its *affettuoso* style. I am inclined to deprecate the arrangement of the vocal movement from Beethoven's Ninth Symphony, known as "Ludwig." In its place, with the background of the tumultuous orchestra, this simple melody is supremely effective, but as a hymn tune it is rather insipid.

The chief difficulties with such arrangements are first, that they are wrenched from their proper setting, and, second, that in the arrangement such changes become necessary, or are arbitrarily made, as to rob the original of its chief beauty. It almost seems unjust to burden the reputation of a great composer with the credit for arrangements which he would hardly recognize and which in some cases he certainly would not care to own. "Antioch" is credited to Handel as having been arranged from "The Messiah." The fact is, Lowell Mason took a phrase of three or four notes from one of the choruses as the opening of the tune and wrote all the rest himself. It is Mason's not Handel's tune.

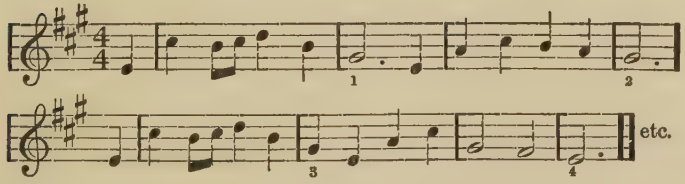
Then a tune must be practicable. Not only must it not have any single high notes above or below the range of the average worshipper, it must not call for

sustained use of the higher part of that range. A tune that remains above B for several successive phrases will inevitably induce flatting. Then extreme intervals such as octaves, sevenths, augmented fourths and seconds, and even sixths in certain relations, are difficult for a general congregation. The angularity of the opening phrase of "Pietas,"



is as evident to the eye as it is difficult to sing with effectiveness. The same objection holds against the opening strain of Handel's "I Know That My Redeemer Liveth" when arranged as a hymn tune. As a solo, of course, the criticism does not apply.

Furthermore, a tune must make progress as it proceeds. Its parts must be so articulated that singers can feel that progress from line to line. "St. Veronica" is a clear case of a violation of this rule:



Here the first three phrases all end on G and the chord of E. Even the fourth practically ends the same way, as it also closes on the chord of E.

If a tune is to be really effective it must bear the accent, have the style of musical thought natural and

spontaneous to those who are to sing it. A tune that drops its h's, *i. e.*, that is ultra-English, will never be widely useful in America. However spontaneous it may be with an English congregation, it seems forced, unnatural, meaningless to an average American assembly. "St. Francis" by Sullivan seems to me such a tune. Most of the German chorals are shut out by the same consideration. They are national, not universal, in spirit.

It is not always possible to account for the vogue and popularity of a tune. But whether you can, or cannot, its acceptability among a variety of congregations over a fairly long period of time is an infallible criterion of a good tune. All the quasi-technical criticisms of "Coronation" fall away in the face of its persistent hold upon the American people. Modern hymnal editors have been trying in vain to displace it with the British "Miles Lane." Why they should wish to force upon the American churches the British tune, with its growl at the end of the second line and its howl at the end of the fourth, I can only explain by the Athenian itch for something new. Sir Henry Smart actually called it "vulgar."

The best tune can be spoiled by mismating it with an incongruous hymn. To sing Lyte's "Abide with Me" to Hopkin's "Ellers" (also known as "Benediction") seems to me to spoil both. To sing "Asleep in Jesus, blessed sleep" to an ever-changing florid tune like "St. John's Highlands," is to violate the quiet spirit of the text. The self-imposed task of providing an alternative tune leads to a good many such mismatings in our recent hymnals, and ministers and choir directors need to be put on their guard.

That a hymn and a tune are marked as having the same

meter is no assurance that they will fit in accent. The first measure of many hymns of otherwise iambic structure is a trochee, throwing the accent on the first instead of the second syllable. There are tunes which take account of this opening trochee and they do not fit a hymn of the same meter of regular iambic structure. Some tunes are adapted to lines having a regularly occurring cæsura; but there are many hymns of like meter in which the cæsura is placed irregularly. Such tunes and hymns will not mate.

Happy is the minister whose hymnal fits the need of his people. It is a spiritual force of incalculable value, which study of its pages will enable him to exploit more and more, and to use for the inspiration and edification of his people. But even the crudest, most ill-adapted collection has enough good matter in it, if properly handled, to accomplish more than is now realized in the average congregation.

XI

MUSIC IN THEOLOGICAL SEMINARIES

THE crying fault of our theological schools is their emphasis of abstract scholarship and their indifference to practical results. Their ideal is a scholar, not a preacher, much less a practical pastor. On the practical side there is a half year's course in practical theology, at most a year in theoretical homiletics, no elocution, no Sunday-school work, no hymnology, no church music. About one-eighth of the course is given to the practical side of the minister's work and even that is largely abstract instead of concrete, and often taught by professors who have had little or no actual experience in pastoral work. What sort of physicians would a medical school run on like lines produce?

Why should the seminaries teach even what sermon building they do and give no time to church music when in the average service the music occupies as much time as the sermon? Rev. Dr. Steele in a lecture before the General Theological Seminary of the Protestant Episcopal Church in 1894 said that he was "Almost tempted to say that the chair of music is vastly superior in practical importance to any chair in the seminary." Back in 1817 Andover Seminary had the right idea. In its statutes occurred the following: "As it is proper for those who are to preside in the assemblies of God's people to possess themselves of so much skill and taste in this sublime art as at least to distinguish between those solemn move-

ments which are congenial to pious minds, and those unhallowed trifling medley pieces which chill devotion, it is expected that serious attention will be paid to the culture of a true taste for genuine church music in this seminary; and that all students therein who have tolerable voices will be duly instructed in the theory and practice of this celestial art; and whenever it shall be in the power of either of the said professors, it shall accordingly be his duty to afford this necessary instruction, and whenever this shall not be the case it is expected that an instructor will be procured for this purpose."

A theological student at Yale can secure the best possible instruction in Sanscrit, Syriac, Arabic, philosophy, sociology, physiological psychology, and many other branches of no particular practical value, but, in spite of the magnificent Lowell Mason Music Library, which until very recently lay in the East Divinity Hall unused and unexploited, and practically uncared for, he can get no musical instruction that will have any practical bearing on his management of a church and its services. Yes, the University has Horatio W. Parker, a strong composer in advanced modern style, at the head of its music, but Mr. Parker is an idealist who must have the largest possible resources at his command, both vocally and instrumentally, if he is to achieve results, and would be as helpless as a schoolgirl in three out of five churches that are to be supplied by the students in the divinity school. He contributes to the pride of Yale in its high standards of culture and art, but not at all to the development of practical musical skill in its theological students. I speak of Yale, because it is one of the best of our American seminaries and affords unusual opportunities.

The same is true of Union Theological Seminary of

New York. It has a large hymnological and musical library, rich in materials for the study of this important phase of church work, but there is no effort made to interest the students in its treasures. There is an endowment fund of $20,000, the income of which goes to sustain a professorship filled by Dr. Gerrit Smith, the president of the American Guild of Organists. He gives a few lectures at the opening of the year on the history of music and teaches the rudiments of music to a small class of students who voluntarily attend.

In a few American seminaries there has been some effort made to create interest in church music, notably in the Congregational seminaries at Hartford and Oberlin, and in the Western Theological Seminary of the Presbyterian Church at Allegheny, Pennsylvania. Unfortunately the naturally academic interest in abstract standards in these pioneer efforts greatly lessens their practical value. There is so great an emphasis on ideals and so slight an attention to practical methods that the young minister goes out almost more helpless than he would have been without the musical instruction he received in the seminary.

In England a canvass of the theological schools by Dr. Curwen some years ago revealed that of eighty institutions only thirteen formally recognize music or singing as part of the curriculum. Even in these little more than vocal classes was attempted.

Really the most practical and helpful courses in church music in this country, if not in the world, are given at the Moody Bible Institute under the direction of Dr. D. B. Towner. While the training given here is primarily intended for singing evangelists, it is equally valuable for regular pastors.

It may be asked what should theological seminaries do for their unfledged pastors? The following points give a bare outline of what every seminary ought to do with the same care and conscientiousness that it devotes to sermon-making.

1. Every student should be given opportunity for the study of musical notation, and the ability to read—not necessarily to sing—notes should be required for graduation.

2. There should be a fairly complete course in the history of sacred music in all its forms, either as a part of church history or as an independent course.

3. There should be a study of hymn tunes in their relation to hymns, so that every graduate shall have at least a hundred tunes at his command for practical use. He need not be able to sing them, if he has not a musical ear, but in any case he should know how and where to use them. This course should be practical laboratory work, with only enough theoretical criticism to give a basis for discrimination.

4. The student should be given an intelligent, practical knowledge of successful methods in congregational singing.

5. He ought to be taught how to organize and manage choirs of every kind. The literature of choir music should be known in its typical styles and grades, as well as the most successful compositions for solo use.

6. He should be given sufficient knowledge of the value and adaptability of various solo and orchestral instruments to give intelligent oversight to their use and organization in church work.

7. No minister ought to expect an important pulpit without a general knowledge of organs, both reed and

pipe. He need not be a player, but their general mechanism and the character and practical value of their stops should be known to him. The various styles of compositions for the organ should also be clear to him, in order that he may give intelligent suggestions in the development of his service.

8. There should be an emphasis of general musical culture that would create an unwritten law that every student must develop his taste and power of intelligent appreciation by attendance upon the best concerts whenever possible.

9. There should be a minute historical, literary, emotional, and practical study of the best three hundred hymns and Gospel songs, in order that the minister may use them intelligently and effectively, and may be able to revitalize them to the congregations who have learned to sing them perfunctorily and without a sense of their meaning.

10. Above all, every graduate of a seminary should have been taught to properly appreciate the value of every part of the public service and to coördinate them all in one unified impression, and to make them all coöperate towards the practical results we have a right to expect from public church services.

This looks like a stiff program ; it is one that has never been attempted anywhere: but it does not contain an item that cannot be acquired by any man with sufficient mind to be a minister, nor one that can be omitted without serious practical detriment to a pastor's usefulness. I realize the difficulties that would meet any seminary which would attempt it: there are few men competent to fill such a church music chair ; the text-books and literature necessary for such a course are yet to be written ;

the sense of need for such a course on the part of the students is yet to be developed.

But so important is this course of study to the future success of the aspirant to clerical responsibilities that I feel all these obstacles should be removed at any cost. Let the seminaries assume that all their students have had the rudiments of music. If not, an instructor should be provided to help delinquent students work off their conditions. By the use of a hymnological handbook containing not only historical matter, but practical instruction in the character, adaptation, and practical use of hymns, this subject can be traversed in an entirely practical way with one hour per week in the junior year. With a like practical handbook on church music, that subject could be covered during the middle year. Another handbook on choir management, evangelistic singing, song sermons, and other special uses of music would occupy the senior year. In this way all that I have asked for above could be given without seriously taxing either student or faculty.

Part II

The Minister's Hymnological Preparation

I

THE VALUE OF HYMNS

IT has been said that the two great books which every minister should study are the Bible and human nature. May I add a third great book in which the former two unite in a new combination—the Hymn-Book. The truths of the Bible there find their expression in a new form. They are no longer oriental in type, based upon human experiences under different conditions and in a different intellectual atmosphere, but modern, and strong with a fresh vitality.

The hymn-book is an evidence of what the Bible can do with unregenerate human nature. It shows how the spirit can be lifted up from its worldly-mindedness and its selfishness, until it can look into the very face of its Master, and enter into the highest spiritual experiences. If there were nothing else to give encouragement and hopefulness to the anxious worker in the vineyard of our Lord, the hymn-book alone ought to make him optimistic and full of hope for the future. That the truth of the Bible should be able to take Newton, the slave-driver, and make him a minister of God, not only himself writing such hymns as

"Amazing grace, how sweet the sound,"

and

"How sweet the name of Jesus sounds,"

but inspiring and encouraging the poor hypochondriac, William Cowper, so that from his heart should well forth the hymns,

"There is a fountain filled with blood,"

and

"God moves in a mysterious way
His wonders to perform,"

is in itself one of the great evidences of Christianity.

The extraordinary results of the use of hymns and psalms in the life of the Church and of believers is another reason for valuing hymns highly. The awkward lines of Sternhold and Hopkin's version of the psalms entered into the speech and private devotion of English Christians as even the Bible itself did not, becoming a very liturgy to the condemners and flouters of liturgies. Thomas Jackson, in his life of Charles Wesley, remarks that "It is doubtful whether any human agency has contributed more directly to form the character of the Methodist societies than the hymns. The sermons of the preachers, the prayers of the people both in their families and social meetings, are all tinged with the sentiments and phraseology of the hymns."

Listen to the personal experiences of Christians in our own day and you will hear more reference to hymns than to the Scriptures. There is now no such committing to memory of passages of the Bible and of hymns as there was in preceding generations, but almost without set purpose, by simple absorption, the average Christian can quote more lines of hymns than he can Scripture verses. This extraordinary place in the affections and life of Christian people is no derogation to the Bible, for the

hymns are simply the Bible in another form. It certainly indicates that they have a larger spiritual influence than most ministers seem to allow them.

To some men who lack emotional and poetic insight, the hymn-book may appear dry and uninteresting. It certainly is uninteresting to the unspiritual man, no matter how poetical he may be, and this will account for the occasional attack upon the hymns of the Christian church as being without poetical power or merit. Dr. Samuel Johnson said of Watts, " His devotional poetry is like that of others—unsatisfactory. The paucity of its topics enforces perpetual repetition, and the sanctity of the matter rejects the ornaments of figure." That these hymns express emotions and feelings that the unregenerate man cannot understand is a sufficient reason why many a literary man can find no help in them, or why he can see merit in only a few of them, whose literary graces, or whose expression of an emotion common to all humanity, whether sanctified or unregenerate, appeal to him. But the Christian minister, who deals with spiritual things, for whom the emotions of the human heart are a great opportunity for sowing the seed of life, ought to find the study of his hymn-book a great delight.

Here he comes in touch with the saints of the Church who have risen to the greatest heights of spiritual insight, and who have sung because the feelings within them were so impelling that they could not do otherwise than sing. His own lacking emotion, his own dull insight of spiritual truth, here are inspired and stimulated until he too stands upon the mountain top. For his own spiritual edification, therefore, I can recommend nothing, outside of the Bible, so likely to be of spiritual help as the hymn-book. When he is discouraged, its hymns of inspiration

and encouragement cannot but lift the cloud. When his heart is dull, and his vision of his Lord obscured, such hymns as

"Jesus, I love Thy charming name,"

by Philip Doddridge;

"My God, I love Thee, not because
I hope for heaven thereby,"

by Francis Xavier;

"Jesus, these eyes have never seen
That radiant form of Thine,"

by our own Ray Palmer; or

"Jesus, the very thought of Thee
With sweetness fills my breast,"

by that saint of the Middle Ages, Bernard Clairvaux, surely will set his spiritual pulses in motion once more and thrill him with the vitalizing vision of his Lord. Any minister who cannot find in his hymnal encouragement, delight, and spiritual uplift, may well look into his heart and examine his spiritual condition with anxiety and concern.

II

WHAT IS A HYMN?

IN taking up the study of hymns it may be well to clearly define the nature of a hymn before proceeding further. The narrow etymological definition of a hymn would confine it to poems that in at least some part of them are directly addressed to some person of the Deity. There are hymnologists that insist upon this limited conception. Dr. Austin Phelps' test of a genuine hymn, " Genuineness of religious emotion, refinement of poetic taste and fitness to musical cadence—these are essential to a faultless hymn, as the three chief graces to a faultless character," is a very clear and charming statement of the essentials of a hymn, but is not sufficiently explicit. A more practical and more useful definition is that a hymn is a sacred poem expressive of devotion, spiritual experience, or religious truth, fitted to be sung by an assembly of people in a public service.

The first element in this definition is that the hymn must be poetry. It must have poetical form, having meter and rhyme. This is absolutely necessary for its use with a musical setting. It should be poetical in spirit, having not only the superficial music of the regularly recurring accent, but the liquid harmony of the words as they flow through the lines, and the literary grace of spiritual thought in a beautiful expression. If poetry is the expression of thought steeped in imagina-

tion and feeling, all the more must the hymn be the expression of religious thought transfigured with emotion.

But every sacred poem is not a hymn. Some sacred poems express a religious emotion in so individual and unusual a way that they are not at all fitted to express the emotion of a congregation. As an illustration of a poem too personal and individualistic, let me quote a few stanzas of one found in several of the hymnals:

"My feet are worn and weary with the march
On the rough road and up the steep hillside;
O city of our God, I fain would see
Thy pastures green where peaceful waters glide.

* * * * * * *

Patience, poor soul! The Saviour's feet were worn,
The Saviour's heart and hands were weary too;
His garments stained and travel-worn, and old,
His vision blinded with pitying dew."

This beautiful poem would make an admirable text for a solo, but is out of place on the lips of a congregation. Compare with this the very useful hymn,

"I was a wandering sheep,
I did not love the fold;
I did not love my Shepherd's voice,
I would not be controlled."

Every one of the first eight lines of this widely used hymn begins with the pronoun of the first person singular: yet there is no particular individuality in this confession; it is the common experience expressed in a straightforward manner void of all idiosyncrasy.

In some hymns there is found an intensity of feeling that leads to an apparent extravagance of expression that a single soul can sometimes sincerely accept as the vehicle

of its own experience, but which a gathering of miscellaneous people cannot sing without the great mass of them being insincere. For a careless person to idly sing with Faber

> "I love Thee so, I know not how
> My transports to control,"

or

> "Ah, dearest Jesus, I have grown
> Childish with love of Thee,"

is sheer blasphemy. It is the sin of Uzzah!

The following verses from one of Charles Wesley's hymns combine the two faults of extravagance and too intense individualism:

> "On the wings of His love I was carried above
> All sin and temptation and pain;
> I could not believe that I ever should grieve,
> That I ever should suffer again.
>
> "I rode in the sky (freely justified I!)
> Nor envied Elijah his seat;
> My soul mounted higher in a chariot of fire,
> And the moon it was under my feet."

Other poems are so full of imagination, so crowded with unusual and almost bizarre figures of speech, that they fail to be the natural expression of the religious emotion of an assembly of religious people. George Herbert wrote a great many religious poems whose beauty and charm are only enhanced by their quaint and unusual imagery. Occasionally a hymnal editor ventures on a selection, but it is so foreign to the methods of thought and expression of the churches as not to appeal to their taste and feeling. Take the beautiful poem on

the Sabbath day, "O day most calm, most bright." The first line is spontaneous, expressive and musical, and appropriate for a hymn. The second line, "The fruit of this, the next world's bud," with its antithetical structure, is already somewhat formal and forced. But when the third and fourth lines,

> "The indorsement of supreme delight,
> Writ by a Friend and with His blood,"

offer a purely legal and unpoetical figure, one's sense of song is entirely obscured. In the second stanza,

> "The other days and thou
> Make up one man whose face thou art,
> Knocking at heaven with thy brow:
> The working days are the back part,
> The burden of the week lies there,
> Making the whole to stoop and bow
> Till thy release appear,"

the limits of the sacred lyric are so far transgressed that there can be no consideration of using it in the open congregation. Yet, when the imagery is most matter of fact and ungenial, there is a body of thought and there are a certain fitness and a clearness of relation that command our admiration.

Compare with this the Sabbath hymn of Bishop Wordsworth,

> "O day of rest and gladness,
> O day of joy and light,
> O balm of care and sadness,
> Most beautiful, most bright;"

or take the hymn for the opening of service by a much inferior poet, Samuel Stennet, when he sings,

"How charming is the place,
Where my Redeemer God
Unveils the beauties of His face,
And sheds His love abroad.

"Here, on the mercy seat,
With radiant glory crowned,
Our joyful eyes behold Him sit,
And smile on all around.

"Give me, O Lord, a place
Within Thy blest abode,
Among the children of Thy grace,
The servants of my God."

There are no striking, not to say startling, thoughts or figures of speech here. All is natural, spontaneous, musical,—a fit expression of an emotion all may appreciate and share. The same hymn writer nearly spoiled a fine hymn by beginning it,

"To Christ, the Lord, let every tongue
Its noblest tribute bring;
When He's the subject of the song
Who can refuse to sing?"

The hymn revisers did well when they dropped this and another stanza and began with the noble lines,

"Majestic sweetness sits enthroned
Upon the Saviour's brow."

The Scotch professor, John Stuart Blackie, has a strong lyric entitled "Sabbath Hymn on the Mountains." It is full of elevated sentiment and a very splendour of noble phraseology. It makes fine reading; it is a rare spiritual tonic, but it is not singable. His figures are too large and extended, the thought is too discursive. How picturesque is the verse;

"Praise ye the Lord!
Here where the loch, the dark mountain's fair daughter,
Down the red scaur flings the white streaming water,
Leaping and tossing and swirling forever,
Down to the bed of the smooth rolling river,
Praise ye the Lord!"

Yet how impossible on the lips of a worshipping congregation! This is not adverse criticism of the poem, but a noting of its limitations. Probably the thought of its being used as a hymn in the public service never entered Dr. Blackie's mind.

It must also be recognized that there are limits to the expression congregational music can give. The composer of hymn tunes has too few resources at his command to fittingly set such a hymn as Henry Kirke White's:

"The Lord our God is full of might,
The winds obey His will;
He speaks,—and in His heaven's height
The rolling sun stands still.

"Rebel, ye waves, and o'er the land
With threatening aspect roar;
The Lord uplifts His awful hand
And chains you to the shore.

"Howl, winds of night, your force combine;
Without His high behest,
Ye shall not in the mountain pine
Disturb the sparrow's nest.

"His voice sublime is heard afar,
In distant peals it dies;
He yokes the whirlwind to His car
And sweeps the howling skies."

With a chorus of a thousand trained singers, an organ of

extraordinary power, and an orchestra of five hundred instruments, all concentrated on "St. Anns," one might make the music adequate to the words, but in an ordinary congregation the incongruity is painful. This must remain a reading hymn, if hymn it can be called.

Indeed, one may lay down the rule that sacred poems containing strong figures of speech, strange conceits or fanciful phrases, render the poem too complicated for general use as a hymn.

Dr. Breed says wisely and well that "the true lyric does not receive its best interpretation until it is sung; so that it is not enough to say 'It may be sung,' it must be sung. It is not well interpreted until it is sung. It does not express all its meaning nor exert all its power." Simplicity of style, directness of expression, clearness of thought, absolute sanity of feeling, practicability of meter, and above all the true lyric spirit, must all appear in a sacred poem before it can be spoken of as a hymn.

Of course, the subject matter of a hymn must be religious. Fanciful verses, with a vague suggestion of religious meaning, like "The Beautiful Isle of Somewhere," or "Some Sweet Day," have no claim to the title of hymn. There is no kernel of earnest religious thought in them. There is no devoutness in their vague, invertebrate fancifulness. On the other hand, a hymn may be the expression of religious truth clothed in verbiage that shall exalt and inspire. The First Psalm is a didactic expression of the doctrine of rewards and punishments, and what David did under divine inspiration surely we may do in our own day and generation. There is no reason why an assembly should not sing truth as well as recite it, as it does in the Apostles' or in the Athanasian Creed. At the same time, this religious

truth must have a poetic element; mere didactic expression in rhyme of bald theological doctrine is not a hymn. Despite Dr. Austin Phelps' rejection of this hymn as "without the wings of song," I insist that even if the last stanza of Doddridge's "Prayer is the soul's sincere desire" were omitted, it would still be a hymn, because the doctrine of prayer is clothed in such beautiful and inspiring language that it is eminently fitted for the expression of a congregation in song. But when Heber drops from the elevated style of his great hymn of worship to the Trinity into the line,

"God in three persons, blessed Trinity,"

he drops from poetry into prose, however clear and succinct the statement of the doctrine of the Trinity may be.

There may also be a striking statement of religious experience. Medley's hymn,

"Oh, could I speak the matchless worth,"

in not a single phrase addresses the Deity. It is a purely subjective expression of delight in the Lord Jesus Christ, and yet how impressive, how delightful, how eminently worthy of the feelings of any great congregation is this hymn of Christian joy. As soon as any spiritual experience is one that every Christian can share and understand, the hymn expressing it in a poetical and inspiring way will be found useful in the general congregation.

But while the body of thought in a hymn must be distinctly religious, and therefore Scriptural, it does not follow that the forms of expression must be Scriptural as well. Dr. Breed here seems to me at fault: "Nothing

should be called a hymn and nothing should be sung in our assemblies which is not virtually a paraphrase—and that a very faithful one—of Scripture passages, whether they are immediately connected in the Holy Word or not." Apply that rule to our hymn-books and what would we have left?

> "Jesus, Lover of my soul,
> Let me to Thy bosom fly,
> While the nearer waters roll,
> While the tempest still is high."

Where is the warrant in Biblical phraseology for calling Christ the lover of a soul, or where is His bosom indicated as a refuge? While Biblical phrases do occur in most of them, and while they are all the better for their spontaneous use of them, the best hundred hymns would show very much less faithful paraphrase of Scripture language than they would original phraseology. Indeed a very close adherence to Dr. Breed's rule would stifle the poet's spontaneity, and make his hymn like most of the metrical psalms, stiff and mechanical. Such a rule to the cursory reader may seem very devout, but really it is mischievous; it is sheer bibliolatry, an emphasis of the letter that killeth at the expense of the spirit that maketh alive.

At first blush it may seem a little absurd that the members of a congregation should sing at each other such a hymn as

> "Stand up, stand up for Jesus,"

or

> "Work, for the night is coming."

But this is an artificial and not a genuine objection.

The instinct of the human race is towards the singing of just such hortatory songs as these. The Marseilles Hymn, which was one of the strongest influences leading to the French Revolution, is simply an exhortation; but it swept the French people off their feet and prepared the way for the great transformation of the social structure of the nation. Numberless other instances might be given showing how in the song life of the people, secularly as well as religiously, the hortatory, admonitory element has spontaneously manifested itself. The Church has gone on producing and singing these hymns throughout all generations from the time of David until now, because the impulse is native to the human heart. What is the Fourteenth Psalm but an exhortation? Nay, more, it is an expostulation with those who are outside of the kingdom and a denunciation of their evil acts. I presume the children of Israel never felt any incongruity in singing the Thirty-seventh Psalm, with its purely didactic and hortatory style. In isolated passages the Psalms are full of admonition and exhortation, and throughout the history of the Christian Church the genuine and spontaneous impulse to sing needed encouragement, to saints and unbelievers alike, has been used of God for edification and awakening.

Some minds, although strong and keen, seem to have a very small visual angle. They can see only one side, or one part of a subject at a time. Some such persons condemn all hymns that are not direct praise. The line in Lyte's "Abide with Me," "Hold Thou Thy cross before my closing eyes" has been objected to by others as Romish. Others exclude hymns in which the pronoun of the first person and singular number occurs. Bishop Wordsworth, himself a hymn writer of no mean merit

(vide " O Day of rest and gladness " and " See, the Conqueror rides in triumph "), says, in his introduction to his " Holy Year," that while the ancient hymns are distinguished by self-forgetfulness, the modern hymns are characterized by self-consciousness. As illustrative examples he cites the following: " When I can read my title clear," " When I survey the wondrous cross," " My God, the spring of all my joys " ; he also quotes as illustrating not only this egotistical character, but also a certain reprehensible self-assurance and a familiar and even amatory style of address,

" Jesus, Lover of my soul,
Let me to Thy bosom fly ; "

which he says he has " heard given out to be sung by every member of a large mixed congregation, in a dissolute part of a populous and irreligious city " !

The minister, with his eye fixed upon his spiritual purpose, can afford to ignore all these supersensitive critics who have refined refinement until sensibility becomes hyperæsthesia, a veritable disease. A sane common sense is more trustworthy in its conclusions than the feelings of these critics who are morbidly acute to possible incongruities.

There has been an attempt made to secure a standard of hymn values by appeal to the usage of hymn-book compilers. Several such collections have been made, the best one being that of Rev. Louis F. Benson, D. D. The results are not entirely satisfactory, for other considerations than sheer value control the minds of hymn-book editors. The lack of definite reference to Christ, or to the Trinity, has led some compilers to reject " Nearer, My God, to Thee," and so reduced its relative rank. On

the other hand, the inclusion in the list of hymnals consulted of a disproportionate number of Anglican collections with their emphasis of morning and evening services, has given Bishop Ken's "Evening Hymn" a standing utterly above its real value. The striking absence of Christmas hymns that rise above the dignity of carols has led to so frequent a use of Wesley's "Hark, the herald angels sing" as to give it a place much higher in the list than its real value warrants. There is no other hymn on the second coming of Christ equal to Cennick's "Lo, He comes, with clouds descending," and few compilers would think of omitting it under that head; but while that fact produces an apparent unanimity as to its value, it does not render it worthy to be classed as one of the four masterpieces of English hymnology, as does Rev. Jas. King in his "Anglican Hymnology." In like manner Heber's "From Greenland's icy mountains" is accorded a high place because of its inevitable selection as a missionary hymn, not because of its intrinsic value. The same may be said of nearly half of Dr. Benson's list. If proper allowances are made for the operation of these and other considerations in the minds of editors, this collation has only a slight residuum of value. The mere fact that "Just as I am" is rated twenty-sixth, and that "My faith looks up to Thee" does not appear at all among the best thirty-two, will indicate to most thoughtful people the futility of such an effort to find a standard of merit.

But if a standard is to be established by the mere counting of noses, why not canvass ten thousand leading pastors and get a list of the hymns they have actually used in their services during the previous year. Such a consensus would have much greater weight in determining the relative value of our best hymns.

May I modestly submit that this whole effort of assigning a relative rank to our hymns is like diplomatic precedence at a state dinner, mere child's play. The personal equation in any such effort to attain a fixed standard is too pronounced a factor, and too irresponsible and elusive to be properly estimated, to make any such attempt anything more than an interesting pastime.

As in the Psalms, so, of course, in the hymns, the great burden must ever be the expression of devotion to God, of thanksgiving for temporal blessings, of adoration for His mercy and love as manifested in the salvation wrought out for us. While doctrinaires and theorists have been insisting that all hymns must be devotional and worshipful, the Church in actual use has rather been neglecting hymns of this character. Is it true that we are losing our sense of the divine presence? As we assemble for the public service, is there no consciousness of the Infinite One before whom the heart should bow down in adoration and humility? Is the word "God" a symbol whose meaning is little by little escaping from us? How else can we understand that in so many services from beginning to end there is not a single expression of worship? The consciousness of God is after all the foundation of all religious experience. It should find expression more largely than any other feeling of the human heart. The minister, therefore, should acquaint himself with the leading hymns of praise, adoration, and thanksgiving so thoroughly that his heart shall respond to the varied feeling and truth of each.

III

IS THE GOSPEL SONG A HYMN?

IN discussing the Gospel song in a previous chapter, I abstained from the consideration of its words. The question now arises whether we shall include the Gospel and the Sunday-school hymn under the general definition of a hymn. Dr. Breed is quite satisfied that "as to the poetic material of these songs this much is certain—they are not hymns." But if the writings of Fanny Crosby are not hymns, why should those of Frances R. Havergal be accepted as such? What is the inherent difference between the two sets of verses on consecration,

> "Take my life and let it be
> Consecrated, Lord, to Thee,"

and

> "I am Thine, O Lord, I have heard Thy voice,
> And it told Thy love to me;
> But I long to rise in the arms of faith
> And be closer drawn to Thee."

Certainly the mere matter of meter, the former being in plain 7s meter and the latter peculiar meter, is not of commanding importance! While Miss Havergal's catalogue of gifts to the Lord is quite skillfully developed, it is not sufficiently so to avoid the mechanical monotony fatal to good poetry. The third verse of Fanny Crosby's hymn,

"Oh, the pure delight of a single hour
That before Thy throne I spend,
When I kneel in prayer and with Thee, my God,
I commune as friend with friend,"

is certainly more musical, and more emotional, and more poetical than any of Miss Havergal's verses. As the latter are frequently sung with a chorus, that cannot be the fundamental flaw in the former.

What is the radical distinction between

"Saviour, more than life to me,
I am clinging close to Thee;"

and

"Saviour, whom I fain would love,
Jesus, crucified for me,
Fix my roving heart above
Draw me nearer unto Thee,"

that the latter is a hymn and the other without the pale? I take the first hymn of a collection of Sunday-school and Gospel songs and quote the first two verses. I also quote two verses of an accepted hymn on the same general theme, Praise to Christ. How many of my readers will be able to say which is the Gospel song and which the standard hymn?

"To Him who for our sins was slain,
To Him for all His dying pain
Sing we Alleluia!
To Him, the Lamb, our Sacrifice,
Who gave His soul our ransom-price,
Sing we Alleluia!

"To Him, who now for us doth plead,
And helpeth us in all our need,
Sing we Alleluia!
To Him, who doth prepare on high
Our home in immortality,
Sing we Alleluia!"

Is the foregoing or the following the Gospel song?

"Lift up the gates of praise,
That we may enter in,
And o'er Salvation's walls proclaim
That Christ redeems from sin.
God's works reveal His might,
His majesty and grace;
But not the tender Father's love
That saves a dying race.

"The stars may praise the Hand
That decks the sky above;
But man alone can tell the pow'r
Of Christ's redeeming love.
Then let the voice of praise
To heavenly courts ascend,
Till with the songs the angels sing
Our Hallelujahs blend."

I might go on indefinitely quoting the better class of Gospel hymns and comparing them with accepted standard hymns of like sentiment, but I have done so sufficiently to show that there is no dividing line of intrinsic character or merit. Dr. Breed's statement is one of those *ad captandum* judgments that are undiscriminating and therefore unjust.

Why should we not accept a Gospel hymn? It is often "a sacred poem expressive of devotion, spiritual experience, or religious truth, fitted to be sung by a congregation in public service," is it not?

But it is often urged that these Gospel hymns are undignified, illiterate, and crude. But who dares to say that all of them deserve such a characterization? And who will venture to assert that none of the plain hymns have been crude and in violation of all good taste? To pick out the crudest and most hopelessly banal of the current

Gospel and Sunday-school hymns and to compare them with the best standard hymns, the survival of the fittest, written during the whole history of the Christian Church, is eminently unjust, and indicates a blind prejudice that is as unscholarly and unscientific as it is unfair.

Equally unjust is the constant and cheap accusation of commercialism made against editors and publishers of this class of music. It would seem to apply with as great or even greater force to the promoters of high class hymnals, which have multiplied so greatly in recent years, and which have been pushed by wide advertising and personal canvass of the churches with a business vigour and urgency unknown to the publishers of popular music. May we not rather assume that the Christian men issuing both classes of music are actuated by equally worthy and laudable motives?

It is interesting to note that the same opposition met the Reformers in Germany, France, and Great Britain when the chorals and psalm versions were introduced. Marot's "Sanctes Chansonettes," metrical versions of the Psalms, were popular in the frivolous court of Francis of France, and were sung to ballad tunes that had anything but hallowed associations. They were soon forbidden by the ecclesiastical authorities and their author driven from the court. None the less they furnished Calvin the seed for the harvest of noble psalm singing which is even yet being reaped. Thomas Warton speaks of the interest the people took in these newly introduced metrical psalms as an "infectious frenzy of sacred song. . . . It was a sign by which men's affections to the work of the Reformation were everywhere measured, whether they used to sing (metrical psalms) or not." The same outcry was heard against the hymns of Watts and a little later

against those of the Methodists. Even now, in Germany there is frequent protest against the use in church service of the simpler "folk" hymns, like "Harre des Herrn," "Ich will streben," "Lass mich gehen," "Hier ist mein Herz," "Sei getreu bis in den Tod," because they are more recent in origin and have not the severe dignity of the ancient hymns and chorals. Yet many of them have a piety and devoutness peculiarly characteristic of the German spiritual life.

I have taken no brief for the defense of the current Gospel and Sunday-school hymn—I am only pleading for a fair, discriminating, unprejudiced consideration of its merits and demerits. Few persons have had better opportunities than I of realizing those demerits.

I remember one book a quarter of a century ago which was brought me by its publisher because it had been seriously criticised, and he wished the necessary corrections made. When I brought him a single page with over sixty corrections that seemed to me peremptorily necessary, he threw up his hands. The book would have had to be entirely reëdited and reset, an expense he refused to consider. Yet that book sold by the hundred thousand and sells to this day despite its faultiness. Other books are not so musically weak, but the texts are vulgar and ill-written. Within a year a book with English as well as American imprint reached my desk containing original hymns of which the following lines are representative:

"I would rather be enlisted to fight the fight of faith,
And give and take no quarter in that war,
Than enjoy religious clatter for a season on the earth
And go down to hell a multi-millionaire."

Even yet many of the collections of these popular songs

are issued by persons lacking both literary and musical culture. Think of a school singing about a spiritual cowboy, or about Christ as a railroad engineer! A score of songs have been written on the pagan conception of death as Charon's ferry, and children all over the land have been vociferously "Waiting for the Boatman" who should bear them o'er the tide. I call to mind a book issued by a woman evangelist in one of whose hymns occurred these most delectable lines,

> "And then with a hop, a skip, and a jump
> I entered the beautiful stream."

The author of one of the most widely used Gospel hymns that have recently been introduced once sent me a hymn whose closing stanza ran about as follows:

> "And when I get to glory,
> And enter at the gate,
> I'll shout the grand old story,
> I'm saved up to date!
> Saved up to date,
> Saved up to date,
> I'll shout the grand old story,
> I'm saved up to date!"

One of the great difficulties in judging of this class of hymns is that the rubbish among it is still strongly in evidence, while the rubbish produced in preceding generations has been swept out into oblivion by the tide of the years. We forget the unspeakable crudities and the horrible cacophony of the early metrical psalms. In the presence of the forty surviving hymns of Watts and the barely equal number of Wesley, one is inclined to overlook the thousands of weak and puerile verses that were written in their day. It would be difficult to find,

even in the outer darkness of the most vulgar Sunday-school rhymes of to-day, such lines as Watts wrote:

"Tame heifers here their thirst allay,
And for the stream wild asses bray,"

and

"The devil tempts one mother's son
To rage against another;
So wicked Cain was hurried on
Till he had killed his brother,"

and

"I'll purge my family around
And make the wicked flee."

It does not seem possible that the writer of

"Jesus, lover of my soul"

or

"Hark, the herald angels sing"

should write such doggerel, and yet among the published hymns of Charles Wesley may be found,

"Idle men and boys are found
Standing on the devil's ground;
He will give them work to do,
He will pay their wages too."

Not much better are the following verses:

"How wretched are the boys at school,
Who wickedly delight
To mock and call each other fool,
And with each other fight;
Who soon their innocency lose,
And learn to curse and swear;
Or if they do no harm, suppose
That good enough they are."

One would think that the sense of humour that enabled Cowper to write "John Gilpin's Ride" would have prevented his writing the following medical lines:

> "Not such as hypocrites suppose
> Who with a graceless heart
> Taste not of Thee, but drink a dose
> Prepared by Satan's art."

How colloquial his style when the same hymn writer portrays a domestic scene:

> "Martha her love and joy expressed
> By care to entertain her guest;
> While Mary sat to hear her Lord
> And could not bear to lose a word."

If the great poets and hymn writers of their age wrote such stuff at times, what must have been the character of the verses of the obscure scribblers and poetasters of their day! No, our generation in this country has no monopoly of graceless, thoughtless, and platitudinous hymns, in spite of the sharp expostulations of "those whose hymnological culture has been directed by their individual tastes," to use Dr. Austin Phelps' illuminating phrase.

While the amount of musical and literary rot that has been issued in this country has been humiliatingly large, it would be most unjust to condemn all these popular hymns *en masse* without discrimination. As well condemn all sermons because a large proportion of those formerly preached in our land and still preached in some parts of it, are wanting in thoughtfulness, literary finish, or elocutionary grace. It would be far more just to condemn the mongrel architectural style of many of our

modern churches, or the tasteless, inharmonious "artistic" glass that is supposed to adorn them.

The fact is, that out of this popular movement for religious musical expression has grown a body of song that has gone round the world and brought untold blessing to millions. England sings our Gospel and Sunday-school songs more generally than it does its own fine cathedral tunes. Germany has translated the finest of them and its devout pietistic and methodistic circles use them ever more widely. Missionaries have carried them to the utmost ends of the earth and in strange tongues and dialects our American Sunday-school songs are sung by delighted heathen children. What God has blessed so wonderfully, surely we cannot call utterly unclean.

These songs are after all the sincere expression of a certain stage of culture of mind and soul. That stage may not be high nor admirable, but it must be allowed its spontaneous expression. A scholarly and discriminating writer has wisely said that "The Divine Spirit has always employed the ministry of that poetry which was the poetry of the age . . . as He has always hallowed the prevalent dialects of speech." Each hymn is an effort, more or less successful, to express anew, and in a way that shall be adapted to the passing shade of feeling, and according to the passing method of expression, the everlasting truths that lie at the foundation of Christianity and the perennial emotions which these truths call forth from the human heart. In them are found the little details of physiognomy which manifest the individuality of the generation. They appeal to the particular idiosyncrasies of each generation in a way that even the standard hymns of the ages cannot, and it is for this reason they are often so popular.

Every generation has had its own ephemeral hymnology and will continue to have it in spite of all the scolding critics. Methods and plans and even vast organizations change from generation to generation and no one feels that a change proves them to have been valueless. The true critic and philosopher understands that these changes are the proof of life. Dr. Phelps might not have approved the use of his words in this connection, but his plea for the recognition of contemporary hymns applies none the less. "There must be breadth of range in our hymnology, in order to flexibility in its expression of a diversified religious life. We need hymns for every existing mood of devotion; and for these we must be indebted, in part, to living poets. In no other manner can the real life of the Church be symmetrically expressed in song." When our religious people stop writing and singing new songs and are satisfied to sing over and over again the songs of preceding ages, it will prove that the process of ossification has set in and that vital force is passing away. Better that literary unskillfulness and mediocre musical talent shall continue to write, better to have ephemeral, shallow, and unsatisfying songs written by the thousands, than that the impulse to express the vital godliness within shall be entirely lost.

I remember once reading in a religious journal a review of a certain collection of popular songs with which the reviewer found serious fault because its new hymns were not equal to the standard hymns included in the book! That is to say, the choice hymns that have survived through generations of usefulness, each of which was the sole survivor of a thousand hymns written in its day, are better than the current hymns of our own day. How absurd such a complaint is, and yet in one way or

another it is being constantly made. Of course, these current songs are not equal to the standard hymns! No one in his sober senses would claim they are; and yet here and there out of this mass of song, some of it very bad, most of it indifferently bad, a little of it fairly good, there emerge in the course of the years a few hymns which the world would be sorry to lose, but which would never have been written, if the weak and ephemeral hymns, among which they sprang into being, had not had their opportunity as well.

IV

THE STUDY OF HYMNS

WITH such a clear-cut and practical conception of the hymn the minister is prepared to make a careful and thorough study of the history of hymns. Next to his library of comment upon the Bible and the exposition of the doctrines of the Bible, should be his hymnological books, giving the history and the illustrations of the hymns he uses in his congregation.

There is no more reason why there should be a knowledge of the land within whose borders God gave the Bible, than there is that there should be a knowledge of the men who have written the hymns of the Church and of the circumstances in which these hymns were written. Such a clear knowledge of the gradual development of the hymns of the Christian Church from the early beginning, through the meditative period of the Greek and Latin monks, through the profoundly spiritual and elevated hymns of the German Reformation, through the various versions of the Psalms, through the development of modern English hymnody from Watts to the present time, is vastly more important in practical church work than a scholarly knowledge of the development of Christian institutions, valuable as that is.

I do not urge that every minister should become an expert hymnologist. Life is far too short that he should know all of the half million hymns now in existence in all languages and of all times. But he ought to know at

least a hundred hymns intimately, and two hundred more in a practical, workable way. To this end he should have in his library at least Duffield's "Latin Hymns" and his "English Hymns," Butterworth's "The Story of the Hymns and Tunes," Tillett's "Our Hymns and Their Authors," Horder's "The Hymn Lover," Palgrave's "Treasury of Sacred Song," Robinson's "Annotations upon Popular Hymns," Stead's "Hymns That Have Helped," Bank's "Immortal Hymns," and, if he can afford it, Julian's large "Dictionary of Hymnology."

The study of the minister in the first place should be upon the literary phases of the hymns. Here a great delight awaits the minister of cultivated taste and sensibility, for there are not only ten really good hymns, as a famous literary doctor once insisted to me, but hundreds of them whose distinction and beauty of phraseology, whose fresh and orderly development of idea, and whose elevation and glory of thought give unfailing literary pleasure. How can one read Harriet Beecher Stowe's "Still, still with Thee," that best of American morning hymns, without exquisite delight?

"Still, still with Thee, when purple morning breaketh,
When the bird waketh, and the shadows flee:
Fairer than morning, lovelier than daylight,
Dawns the sweet consciousness, I am with Thee.

"Alone with Thee, amid the mystic shadows,
The solemn hush of nature newly born;
Alone with Thee, in breathless adoration,
In the calm dew and freshness of the morn.

"When sinks the soul, subdued by toil, to slumber,
Its closing eye looks up to Thee in prayer;
Sweet the repose, beneath Thy wings o'ershadowing,
But sweeter still to wake and find Thee there.

" So shall it be at last in that bright morning
When the soul waketh, and life's shadows flee;
Oh, in that hour, and fairer than day's dawning,
Shall rise the glorious thought, I am with Thee!"

Then there is Whittier's " We may not climb the heavenly steeps," whose charm is as complete as it will remain unceasing.

" We may not climb the heavenly steeps
To bring the Lord Christ down;
In vain we search the lowest deeps,
For Him no depths can drown.

" But warm, sweet, tender, even yet
A present help is He;
And faith has yet its Olivet,
And love its Galilee.

" The healing of the seamless dress
Is by our beds of pain;
We touch Him in life's throng and press
And we are whole again.

" Through Him the first fond prayers are said
Our lips of childhood frame;
The last low whispers of our dead
Are burdened with His name.

" O Lord and Master of us all,
Whate'er our name or sign,
We own Thy sway, we hear Thy call,
We test our lives by Thine!"

It would be a mistake to assume that the hymns of high literary value are to be found only within the lids of the standard church hymnals. Many of our despised Gospel songs have really high merit. Spofford's " It is Well with My Soul," Bliss' " Almost Persuaded," Mrs. Hawk's " I Need Thee Every Hour," Mote's " The

Solid Rock," Gilmore's " He Leadeth Me," Miss Hankey's " I Love to Tell the Story," Mrs. Gates' " Home of the Soul," Miss Havergal's " What Hast Thou Done for Me," and many others, have not only pleasing and helpful sentiment, but literary grace and finish.

The body of thought and its logical development throughout the hymn will call for the minister's careful analysis. No matter how charming the phrases may be, no matter how emotional a hymn may be, if there is not a solid basis of actual thought in the hymn, its literary value must necessarily be very low. Where there is the blazing light of emotion there must be the genuine electrical charge producing it.

Given a definite germinal thought and its clear and logical development, there must also be the musical and impressive expression of it in good idiomatic English. Slovenliness of style either in grammar or in rhetoric must greatly lower the value of any hymn. Crudeness of taste, ambiguity of expression, lack of nice discrimination in the words used, harsh and cacophonous lines, will further impair its impressiveness.

Whatever the practical tendencies of the minister may be, however fixed his eye may be upon the goal of results, he cannot for one moment allow these to blind his mental vision to the actual literary merit of the hymns he uses. He may be willing to sing, " I Want to Go There, I Do," or " When the Roll is Called," or " Death is Only a Dream," because they have a certain popular effectiveness, but he should never allow himself or his people to feel that the hymns have any literary value or the music any permanent worth. It were a sin against himself and his own culture, and eventually against his work in all its phases, were he to allow the ideal element to be utterly

submerged in his own mind by practical considerations. I most earnestly urge, therefore, that in the study of hymns this literary element shall be made prominent, even if in practical work it is not always allowed to have the commanding consideration.

While the literary value of hymns is to be kept prominent in the mind of the minister, a still more important element will be their spiritual force. Not every hymn that has merit from a literary standpoint has equal spiritual power. The hymns by great poets have uniformly suffered from the lack of the spiritual element. The thought may be fresh and strong, the literary form may be without flaw, but somehow or other there is lacking the vital element of spiritual experience. While Addison and Pope and Milton and Longfellow have written hymns, none of them have had the vitality of hymns written by greatly inferior poets. Oliver Wendell Holmes'

"Lord of all being, throned afar,"

is very fine from a literary standpoint, and as a general hymn of worship to the Deity, whether conceived from a Christian, Mohammedan, or deistical standpoint, is equally appropriate. But there is lacking the genuine Christian relation between God and His people. The same is even more true of Addison's hymn,

"The spacious firmament on high."

Perhaps the only poet of note who has been really successful in the writing of hymns has been William Cowper, and who shall say how much of his success is due to John Newton, under whose influence he lived and wrote?

In general it may be said that if the hymn is not spiritual, it has very little value, no matter what its literary qualities may be, and it is in this spirituality that its true life abides. Where there are intense religious emotion and spiritual insight, there may even be considerable lack in literary quality without seriously crippling its temporary usefulness. But the literary hymn without spiritual power is rarely valuable for the realization of actual results. It may continue to appear in the hymnals, because of its literary finish, but it is rarely used.

It is extremely important from a practical standpoint that the minister should have a good working knowledge of the various meters in which hymns are written. He ought to be able to recognize the meter of any hymn by a mere glance at the form of the stanza. The even lines of long meter, the shorter second and fourth lines of common meter, the longer third line of short meter, the equal short lines of 7s, the female or double rhymes of the odd lines in 8s and 7s, are characteristic and obvious enough. A very little attention to the less commonly used peculiar meters will render them equally familiar.

The knowledge of the meters is particularly important to the rural or village pastor who combines in himself organ, choir, and precentor, as it will obviate many a most mortifying misapplication of a common meter tune to a long meter hymn and other like mismating. Even his more fortunate fellow pastor who does not lack proper musical support in his regular services will occasionally have need of this metrical knowledge in his devotional meetings.

The knowledge of the various meters is really valuable to all ministers, as it is a great help in the reading of the hymns. Familiarity with the meters will discover at

once the rhythmical swing of a hymn and warn against the elocutionary dangers it presents. Some hymn writers follow the norm of a given meter so closely that it requires caution to prevent a singsong reading. Such hymns are better adapted for music than those in which greater freedom has been used with the rhythm, particularly with the pauses in the midst and at the end of the line, although these latter hymns are more easily read with effectiveness.

These different meters have very marked characteristics. It is really marvellous how the instinct of the true hymn writers of the Church in all generations has unconsciously, or at least subconsciously, taken account of them and with practical unanimity observed them.

The long meter is stately and dignified. It is the fit expression of noble praise like the Long Meter Doxology, "Lord of all being, throned afar," "The Lord is King; lift up thy voice," "From all that dwell below the skies," "Before Jehovah's awful throne," or elevated sentiment like "God is the refuge of His saints," "When I survey the wondrous cross," "'Tis midnight, and on Olive's brow," "Just as I am, without one plea." Its long, even lines, broken by no strong stops, afford a smooth, graceful expression for general truths and Christian doctrine in poetic form such as "O Jesus, our chief corner-stone," "We bid Thee welcome in the name," "Jesus shall reign where'er the sun," "How beauteous were the marks divine," "O Love! how deep, how broad, how high!"

Occasionally a long meter hymn has the cæsura, or pause, almost invariably in the middle of the line. In reading such a hymn an undue emphasis of this stop must be guarded against or the reading will become choppy, or fall into a monotonous singsong.

"Just as I am,
Without one plea,
But that Thy blood
Was shed for me;
And that Thou bidd'st
Me come to Thee,
O Lamb of God,
I come, I come!"

would not make very effective reading. When the long meter lines rhyme in couplets, there is danger again of monotonous reading. For the purpose of reading aloud, a long meter hymn with alternate lines rhyming, and irregularly recurring cæsuras will prove easiest and most effective.

The common meter is much more varied in its possibilities of expression, as its unequal lines and alternate rhymes give greater freedom. It is the prevailing meter of the old English ballad. It is really the most adaptable and pliable form of stanza open to the hymn writer, giving equal opportunity of expression to all emotions and classes of truth. It is a fit vehicle alike for the elevated praise of "All hail the power of Jesus' name," the majesty of "I sing the almighty power of God," the doctrinal statement of "There is a fountain filled with blood," the tenderness of "Jesus, the very thought of Thee," the vigour of "Awake, my soul, stretch every nerve," and the quiet resignation of "Father, whate'er of earthly bliss." On account of this adaptability it has become the common meter in fact as well as in name.

S. M. might stand for Sententious Meter as well as Short Meter, as the two short lines and the long pauses at the end of each of them gives it an emphatic, terse, even epigrammatic style. This may be seen in "My soul, be on thy guard," "Welcome, sweet day of rest,"

"Stand up and bless the Lord," "Crown Him with many crowns," "Come, Holy Spirit, come." John Fawcett was not happy in the selection of this meter for his otherwise very useful and precious hymn, "Blest be the tie that binds," as the strong pause at the end of the first line in all but one of his stanzas cuts his sentences in two and makes it alike difficult to read and sing. The same difficulty will be found in the reading of other hymns in this meter, whose limitations have not always been recognized by writers using it. It would be a very slow, heavy meter did not the longer third line give it needed movement.

The meter known as 6s lacks the longer third line and is therefore peculiarly grave and disjointed. It is well adapted for hymns of passive faith or resignation, such as "My Jesus, as Thou wilt," "Thy way, not mine, O Lord," or for dolorous prayers like "My spirit longs for Thee," "I hunger and I thirst." The hymn "There is a blessed home" is only an apparent exception, for it is full of "woe," "trials," "sorrow," "toil," and other sad phrases, betraying the minor key of the poet's song of heaven.

The meter 6s and 4s in its various forms might be supposed to be even slower than the 6s because of the additional short lines of four syllables each. The opposite is true. In some cases the first four lines are rhythmically equivalent to two lines of ten syllables each, so slight is the pause of actual thought at the end of the six syllable line, with the result that the slowness is quickened into simple dignity and elevation. But even where the pauses at the end of the first and third lines are long, the shorter second and fourth lines, as in common meter, give added movement. In the other form of 6s and 4s the first two

six syllable lines are so knit together by their common rhyme, and, if properly written, have so markedly a common goal of completeness of thought in the third line towards which they hurry, that again the movement is hastened and the severity of the 6s is mitigated. The same principle applies to the following three or four lines, depending on the form examined. Hence we have in the various forms of this meter some of our noblest hymns of prayer, praise and victory, such as "Nearer, my God, to Thee," "More love to Thee, O Christ," "We are but strangers here," "Fade, fade, each earthly joy," "My faith looks up to Thee," "Rise, glorious Conqueror, rise," "Come, Thou Almighty King," and "My country, 'tis of thee."

But space fails me for a further discussion of this interesting phase of our hymns. The principles involved have been stated clearly enough to enable those who are interested to carry them further.

But whatever historical, literary, or spiritual insight into the hymns he uses a minister may have, if he does not know how to secure practical results from them, his knowledge and insight are useless. He needs to know not only the general line of thought so as to recognize it as a hymn of praise, of comfort, or of definite exhortation, but also its minuter adaptation in style, thought, and music to specific emergencies. Does he suddenly need in a revival meeting a hymn of invitation, he should instantly be able to call up a dozen or more and select judiciously the very one that fits the exact mental and spiritual situation at that moment. But this cannot be done by inspiration. He must have studied the effective value of each hymn with a view to the results that may be secured from it. It is the character of the emotion

expressed and its degree. Some hymns attune a congregation to a tender key, others are martial in spirit, while others are full of soothing with comfort and consolation. Just what each hymn will accomplish, if properly used, and under what conditions, should be definitely foreseen and its use clearly understood.

There are some mental and spiritual states desirable in a congregation which must be secured again and again. To use the same hymn each time is to wear out its influence and to fail in securing the results. He must needs know, therefore, just what hymns of varied character and thought will produce these general results. With this historical, literary, spiritual, and practical knowledge of a hymn, the pastor is ready for its use amid the infinitely varied emergencies of his public work.

While the study of hymns should thus be general, it should go on to a more specific appropriation of the hymns themselves. The mind of the minister should be charged and surcharged with them. He ought to have the most striking lines of even obscure hymns ready for application in the midst of his discourse. This quotation of striking and effective stanzas of hymns is a great homiletical enrichment, and will add dignity and impressiveness to his style. Indeed their use cannot but reflect upon his general style. No man can read in a sympathetic way the highest spiritual poetry without having his own style take more or less consciously a devouter and richer form. If I were a minister in God's house, I should enrich my vocabulary, elevate my literary style, and develop my devotional gifts by frequently reading aloud not only the hymnal and the grand old English prayer-book, but even the often magnificent prayers of Parker as found in his "The People's Bible."

But in the regular work of the church, especially in the social meetings, a memory stored with hymns is of the greatest importance. To be able to start an appropriate hymn just as the proper opportunity arises, and to sing as much or as little of the hymn as the occasion seems to require, is to add very greatly to the minister's practical effectiveness. Many a minister has defeated his purpose and discredited himself before his people by beginning a hymn and then proving unable to continue. From the subjective and the objective standpoint alike, therefore, the minister's mind ought to be generously stored with the wealth of the church's treasury of hymns.

Not the least part of the minister's hymnological provision should be illustrative matter for his song service. Just as he has a general body of doctrine and practical duty to illustrate in his sermon and can intelligently accumulate such materials for them, so he has a body of hymns, usually much less than what his hymnal contains, round which his illustrative material can be organized. The illustration may be historical, biographical, literary, Scriptural, secular, incidental, or anecdotal. He may find it in his reading of the daily papers no less than in his books of hymnology, on the streets as well as in the study. If his mind is full of hymns, these illustrations will cluster about each one of them as iron filings cluster about a magnet. If he has only a dozen hymns in his mental resources, the suggested matter will be limited to them. If his mental hymnal is large and full, he will have unlimited illustration offered him by the world of reading and observation about him. This store is all the larger because the body of doctrine he preaches and the ideas of the hymns to be sung are in general the same.

Most ministers have an idea that a hymn illustration

must be either hymnological or musical in character; that any incident related to enforce a hymn must have historical relation to that particular hymn. This is far from necessary. Any illustration emphasizing or emotionalizing the doctrine of the atonement can be used to impress the hymn, "Alas and did my Saviour bleed." One of the faults of the average minister is that he narrows down his song service illustration by such false limits of his own.

Some ministerial minds are like the leaves of the pitcher plant: if an incident once falls into their mental pitcher, it can never get away. But these illustrative geniuses are rare, and the average minister will do well to make a record of his illustrations, number them and write each number in his personal copy of his church hymnal in connection with the hymn it is fitted to enforce. A combined scrap and commonplace book may prove useful, or a portfolio scrap-book, or a considerable part of a cyclopedic file, such as are now widely advertised and used. Whatever the place, the minister in turning to a hymn should be able to command all the materials connected with it. He ought also to have some system by which he can keep track of his use of any given illustration in order to avoid undue repetition.

V

THE SELECTION OF HYMNS

NEXT in importance to the minister's selection of his text comes the selection of his hymns. If he has a clear conception of the unity of his service it will appear here more than in anything else. If he is a narrow man, for whom a broad view of any situation is an impossibility, he will probably have the professional narrowness which affects some people like myopia. Whatever their profession, such men observe their own work almost exclusively, and if they see anything else, it is only to insist upon its subordination to their own interests.

I found in a leading religious paper some time ago this fine illustration of this professional myopia: "The music must always be auxiliary to the preaching. It must serve to promote the efficiency of the sermon in every possible way. The minister should select the hymns, and very carefully, so that they shall impress the teaching of the sermon and lead the heart to God." Nothing could be more misleading than this emphasis of the sermon.

The sermon is simply a coördinate part of divine service, not its governing feature to which all things else must be subordinated. The hymns should not be selected with reference to the theme of the sermon, for this will lead to the use of metrical statements of abstract theology, which overload most of our larger hymnals. Among heathen people instruction must be the leading

purpose of any meeting held for their benefit ; but among Christian people, well taught in the essential facts and doctrines of the Christian faith, the chief purpose should be worship, to which the sermon should be simply one of several aids. The hymns should be emotional, worshipful, and not exclusively didactic, and should harmonize with the sermon by being subordinated with the sermon to the clearly-conceived worshipful purpose of the entire service. Dr. Austin Phelps, a half century ago, enunciated a better policy : " It aims at unity of worship, not by sameness of theme, but by resemblance of spirit. It would have a sermon preceded and followed, not necessarily by a hymn on the identical subject, but by a hymn on a kindred subject, pertaining to the same group of thought, lying in the same perspective, and enkindling the same class of emotions. It would select the songs of the sanctuary with the same play of adjustment to the themes of meditation, which a skillful Christian chorister practices in adjusting tunes to songs." To announce the theme of the coming sermon in the first hymn, to read a Scriptural passage as a basis for it, to grope around that theme in the prayer, to emphasize another phase in the second hymn, is a case of professional egotism so flagrant that its only excuse is that it is the accepted clerical estimate of the situation.

Now every service, of whatever form or character, is properly intended to bring the soul into conscious relation with God, and every phase of the soul's activities is to be brought under the influence of this dominating purpose. As it cannot comprehend God in His completeness at any one moment, different attributes of His nature, and the varied relation of these several attributes to manifold human needs, furnish an endless abundance

of worshipful themes which will appeal to the understanding through the truth, to the heart through an emotional realization of that truth, and to the will by the choices offered to the soul's supreme tribunal. Here, then, in this clearly-conceived phase of worshipful attitude you find the basis for the logical unity of the service—a living unity that moves heart and will as well as reason, Beside such a soul-compelling unity, the frequently artificial theme of a perfunctory or purely intellectual sermon cuts a pitiful figure as the all-embracing, all-permeating life of a service, with its purely mechanical adaptations throttling the very life out of the coördinate elements of the service.

There is in this no fetter to the intellectual activity of the preacher, but rather a fresh stimulus and source of suggestion. It brings to bear vital forces within the speaker's own soul that too often find little exercise, and changes the emotional elements of the service, the prayer, and the music,—now too often mere haphazard, characterless excrescences,—into definite sources of power for the realization of the desired spiritual results.

A preacher whose heart is a barometer of the spiritual condition of his people has no difficulty in finding subjects and texts for his sermons. The man who must rummage anxiously through his Bible for some suggestive text,—the more obscure the better, as it will give an opportunity for novelty and freshness,—is too self-centred intellectually to help his people very much. If, on the contrary, the needs of his people press upon him, those needs furnish an arc-light that illuminates the Bible, and a suggestiveness that brings him an embarrassment of homiletical riches. Given a clear recognition of a definite immediate need and the consequent definite purpose, and

it will not only make sermonizing easy, but will control the rest of the service. Not the theme of the sermon, but the purpose of the service as a whole will be the organizing vitality.

Here is an earnest pastor who is impressed with the growing materialism, or worldliness, of his people. How shall he best dredge the stagnant shallows of their souls? He decides, not upon a single sermon, but upon a series of services with cumulative power, whose whole outlook shall be upon the Person and Character of God as the basis of his claims upon his creatures. There will be sermons upon these high themes, of course, but they will call for noble and elevated coördinate coöperation in the rest of the service. Now these sermons should all be peculiarly worshipful, but that worship will be set to different keys. The sermon on the Divine Omnipotence calls for a noble enthusiasm. The hymns should be majestic and joyful. I should not approve Watts' hymn,

> "Let all the earth their voices raise
> To sing the great Jehovah's praise
> And bless His holy name"

to the tune "Ariel" for the first hymn in spite of its appropriateness of thought, first, because it is not sufficiently elevated; and second, because the tune is too light. Watts' more majestic hymn,

> "Before Jehovah's awful throne,
> Ye nations bow with sacred joy,"

sung to "Old Hundredth" would be more harmonious with the general purpose of the service. By the time the second hymn is reached there must be some exhilaration of spirit. It will be wise therefore to select

"All people that on earth do dwell
Sing to the Lord with cheerful voice;"

first, because it is in exactly the same key of feeling as the previous hymn; second, because for that reason no tune is quite so fitting to it as "Old Hundredth" which is already provided for; and third, because the presumable intensifying of feeling by this time calls for a brighter text and more spirited music. But it must be a hymn of worship, none the less; we choose, therefore,

"Oh, worship the King, all glorious above;
Oh, gratefully sing His pow'r and His love,"

the interrupted dactylic measure and triple time tune giving us both dignity and movement.

If the prelude was a joyfully majestic composition, the anthem one of elevated praise—*e. g.*, a "Venite" or a "Jubilate,"—the responsive reading and the choir responses reverent and worshipful, the long prayer of the preacher exalted with genuine adoration, forgetful of the routine catalogue of petty petitions, and the Scripture passage noble with inspiring truth, the service might close at this point as having already realized its prime object. There must have been something radically wrong in the spirit and management of it, if the preacher does not find his people responsive and himself inspiringly attuned to his noble theme. At the close of his discourse on the Divine Omnipotence, his people will presumably be ready to sing

"Let all the earth their voices raise
To sing the great Jehovah's praise
And bless His holy name"

to the exhilarating movement of the tune "Ariel." The

organist's postlude will be characterized by a joyful solemnity, some strong *maestoso* movement.

A service devoted to the worship of God as manifested in His love offers a wider range of possibilities. Is it the love manifested in the atonement, there may be the sombre element of the crucifixion combined with the nobly elevated; is it the love manifested to His children, there will be a chastened ecstasy in the hymns and prayers; is it the love that consoles and comforts, there will be the tender and sympathetic development of the theme—each will call for its own selection of hymns. As the latter is perhaps the most difficult, let us see what program we should prepare for it.

The organ prelude will be soft, sweet music, full of chromatic chords that melt one into the other, or a tender, emotional melody with soft accompaniment. The usual opening doxology will give way to an introit, sung very gently by the choir, set to a text expressing divine sympathy or a prayer for help. The invocation will be a plea for God's manifest presence among His needy people. The first hymn sung by the congregation will sustain the feeling already established,

> "Lord, we come before Thee now,
> At Thy feet we humbly bow,"

sung to the tune "Aletta" or "Pleyel's Hymn." The responsive reading may be the Forty-second and Forty-third Psalms. The choir, having been advised in good time what was desired, sings some sympathetic setting of the Twenty-third Psalm, or of the Forty-second Psalm, or of the hymn, "Just as I am." If the preacher has kept step in his heart with the emotional progress of his service, the long prayer will be an expression of the need of

the people and of a tender appreciation of God's loving sympathy, closing with an ascription of praise to His limitless love. The people ought now to be ready to sing

"Love divine, all loves excelling,
Joy of heaven to earth come down."

After the discourse a hymn in direct didactic relation to it may be sung:

"God is love, His mercy brightens
All the path in which we rove."

The postlude will be tenderly joyous and sympathetic in style.

There are many preachers whose nervous organizations would not enable them to adjust themselves to so tender an emotional key in developing the service. They would be entirely right in selecting as the opening hymn one of general praise and worship:

"Come Thou Almighty King,
Help us Thy name to sing,
Help us to praise,"

or even the quietly majestic hymn,

"Holy, holy, holy, Lord God Almighty,
Early in the morning our song shall rise to Thee."

The second hymn may be more prayerful and tender:

"Guide me, O Thou great Jehovah,
Pilgrim through this barren land,"

or

"When all Thy mercies, O my God,
My rising soul surveys."

The final hymn may be more didactic:

> "God is the refuge of His saints,
> When storms of sharp distress invade;"

or the more stirring and forceful

> "Give to the winds thy fears,
> Hope, and be undismayed;"

or that wonderful pæan of faith in the divine love and providence,

> "How firm a foundation, ye saints of the Lord,
> Is laid for your faith in His excellent word."

In this case the postlude will be bright and joyous, preferably with some soft and tender episodical passages.

In making out the program of the service, it is important that there be unity of feeling rather than of logic. This gives room for the interest the unexpected supplies. There must be progress of feeling as well as of thought. The long prayer or the music after it, be it organ or choir or hymn, should be the climax of emotion. It should be allowed to subside a little during the announcements and offering in order to rise to a still higher climax in the sermon and closing hymn.

In a tender, sympathetic service there is more danger of not taking the audience with you. If the music and the feelings suggested by the hymns are too quiet and depressing, there is danger of its acting as a lullaby, putting the people to sleep. Many a preacher wonders why some of his hearers are asleep before his text is fairly announced. In nine cases out of ten it is due to the depressing character of the music used in the devotional part of the service.

Of course, if the minister proposes to preach on " The Theology of Robert Browning " or " The Ethical Import of Upton Sinclair," or " Gideon's Hydrometer," or " Nimrod, the Prehistoric Hunter," he can turn his whole service over to his professional musicians, only asking that they observe the ecclesiastical conventionalities and supply music that will help draw an audience. The sermon and the music will be harmonious inasmuch as they are both on the same low secular plane.

Part III

Congregational Singing

I

THE VALUE OF CONGREGATIONAL SINGING

THE ideal form of church music after all is congregational singing, where every voice is lifted in praise and thanksgiving, in prayer and petition, in inspiration and encouragement and in earnest witness for divine truth. It is an audible representation of the communion of saints. It is the voice of the Bride of Christ singing His glorious perfections. In no other exercise, not even in prayer, is there such communion, such fellowship of feeling, as in the congregational hymn when all are singing. It is not strange that in all ages of the Church, even when music was at its rudest, it should have been cultivated and encouraged. When the song was taken from the congregation and given to choirs of boys and monks, it was both a symptom of the decaying religious life and an additional cause for its future and more rapid decay.

The German Reformation had no more striking manifestation of the change of spirit and conception of the religious life than in the restoration of the congregational hymn. And among the common people it was not so much the doctrine preached, not so much a sense of the imperfection and unworthiness of the Roman Church, as the congregational hymn, in which all could participate, that swept the masses into the fold of the reformers. In Germany the Reformation was a singing reformation, and the popular results were very largely dependent upon its culture. This was recognized by Luther's enemies who

said that he did more harm by his hymns than he did by his sermons, while Coleridge expresses his judgment that "Luther did as much for the Reformation by his hymns as by his translation of the Bible."

The great English Reformation under the Wesleys was likewise a singing reformation. They had no new doctrine to preach, for the Wesleys were doctrinally not far from the Anglican Church and differed from it only in putting spiritual vitality into the practical Arminianism that already controlled the thought of England. It was the spiritual hymns which they produced and which were sung from one end of Great Britain to the other that gave prominence to the whole movement. It is but just to give John Wesley the preëminence as the leader of the movement, and yet Charles Wesley was probably not far behind his more intense brother in the practical results of his work and influence.

The New England revival in which Jonathan Edwards bore so prominent a part is so associated in our minds with his severe and even harsh doctrinal preaching that it comes as a surprise to know how large a place congregational singing had in it. I quote the testimony of Edwards himself to its value: "Our public praises were then greatly enlivened. God was then served in our psalmody, in some measure, in the beauty of holiness. It has been observable that there has been scarce any part of divine worship wherein good men among us have had grace so drawn forth, and their hearts so lifted up in the ways of God, as in singing His praises; our congregation excelled all that I ever knew in the external part of the duty before, . . . but now they were evidently wont to sing with unusual elevation of heart and voice, which made the duty pleasant indeed."

The revival work of Moody in America and in Great Britain was accompanied by such musical manifestations, by such unanimous delight in the songs that they popularized, that it might be said of Sankey as it was of Charles Wesley, that his work was not very much less influential than that of his more prominent coadjutor. Wherever there is spiritual life moving among the general people, there is the popular congregational hymn. Here again, it is one of the results and one of the causes as well of the onward sweep of the religious life.

It is not difficult to see why the congregational hymn should have such value. Any one who has listened to a congregation that fully participated in the song cannot but have been impressed by its dignity and power. It does not greatly matter what the music is; the most shallow ditty when taken up by a great congregation suddenly rises to a dignity that seemed utterly foreign to its character before. It is exalted and sublimated not only by the volume of the sound which is so physically thrilling, but by the enthusiastic and hearty and sympathetic communion of the great assembly. Hence it is that the very shallow and artistically vapid "Hold the Fort," when sung by the great gatherings under Moody, had such overwhelming impressiveness.

The fact that congregational singing brings within the active plans of the service the voice and heart and will of every worshipper makes it practically valuable in achieving the results the minister desires. When by the exercise of sheer masterfulness, by persuasion, or by interesting and inspiring the congregation, he can succeed in securing the participation in the singing of every one present, he will produce the conditions in the attitude of mind and will on the part of the hearers which make suc-

cess possible; such a responsiveness is established, such a knitting of the sympathetic natures of the assembly, such a unifying of the otherwise indifferent or antagonistic individualities, that the minister no longer has a mob of unrelated personalities to deal with but a great organism into which the units have been welded.

Then there is for the minister himself an inspiration in the congregational song that will key him up to his highest possibilities. The minister who can stand before a great congregation and listen indifferently to its united voice hardly has a place in the pulpit. While the song is preparing the congregation for him, it is also preparing him for the congregation. His own spirit and conception of the work will rise to the magnitude of the opportunity before him, and the manifestation of the diverse individualities uniting in one great responsive whole spurs him on to impress this composite individuality with his message. When such a congregation unites in praise of the Almighty, the spirit of the minister cannot but wake to a deeper spiritual apprehension of the God whose servant he is. It is a tangible realization of the sublime spectacle of heaven, where angels and archangels and the heavenly hosts respond in their adoration and praise to the Almighty. The pettiness and shallowness of the minister's self-consciousness cannot but vanish, and the tremendous responsibility of his opportunity must be impressed upon him.

But there are higher results to be obtained from the congregational song than the mere preparation of congregation and minister for the discourse. There should be in it an actual communion with God, and a stirring of the soul that will give aggressive spiritual power over the hearts and wills of the unsaved. It has often seemed to

me that no other devotional exercise of assembled saints can be so pleasing to God as the congregation lifting its united voice in His praise. The culminating moments in heaven's worship as portrayed in the Revelation occur when the combined voices of " thousands of thousands " of angels and every creature which is in heaven and on the earth and under the earth and such as are in the sea, and all that are in them, yea the great multitude which no man could number, sang the new song of accomplished redemption.

Furthermore, true congregational singing will react upon the souls of the individual singers, becoming a veritable moment of transfiguration, sharpening their spiritual apprehension, stimulating their religious feelings, and leading to fresh or renewed determination of loyalty to God and His laws. Unless each feels the stimulus of the added psychic and spiritual momentum of all the rest urging him towards a fuller, richer religious experience, this union of voices in the service of the sanctuary again becomes a useless exercise of pulmonary muscles.

The influence of really successful congregational singing is exerted also upon the unsaved persons in the assembly. Even in the realm of natural psychic law, aside from the spiritual and divine influences that are above natural law, such a union of mind, feeling, and will, sublimated and concentrated, must have an extraordinary influence upon outsiders. I have had in my experience some instances that could be explained only in this way. I remember once a young man who seemed wonderfully convicted in an intense meeting came forward to the altar and seemed brightly converted. Within twenty-four hours he was leading in a low dance in the neighbourhood, wilder and more reckless than ever; was it not

psychic force rather than the Holy Spirit's power that produced these temporary results? But far above such elements of power, heartfelt congregational singing will bring genuine spiritual forces to bear upon the unsaved that will bring them at least vague apprehensions of desirable spiritual things and generate in them genuinely religious impulses that lead them to God.

Unless a hymn shall manifest at least two if not all of these lines of power, success has been missed, no matter how artistic the music, or how general the participation. But how many of the hymns sung in our public services would bear having these tests applied?

It is not only necessary that the minister himself have an adequate idea of the value of good congregational singing. He should pass that appreciation on to his people. He must impress them that participation is a duty,—one that is urged in the Bible quite as much as prayer. To be songless is as bad as to be prayerless. Both rob God of a recognition due Him for what He is in Himself and what He is to us.

There is nothing like example in urging a duty. The preacher who sings himself will lead his people to sing. If he studies his sermon notes or runs over his announcements or looks over the congregation, his real estimate of the value of the exercise is too evident to be disguised.

Wesley insisted that his preachers should preach upon the privilege and duty of congregational singing from time to time. I know of no better introduction to a reform in congregational singing than an earnest discourse that will not only declare the duty, but give the reasons for it, and the spirit and the way in which it should be performed. The minister should urge it privately as well as publicly, by passing allusion and occasional com-

ment, as well as by formal discourse. This is all the more necessary that the development of the critical attitude among cultivated people is leading them to underrate their vocal powers and their pride prompts them to refrain from public singing.

II

THE ANNOUNCEMENT OF HYMNS

IF it is worth while for a theological student to study the effective delivery of sermons, it would seem almost equally worth his while to study the actual use of hymns in public service. It is generally assumed that any one can announce a hymn and arrange for its singing, and the result is that probably the least successful work of ninety-nine out of a hundred ministers is their preparation for the song service of the church. I well remember one minister who would baldly announce the number and then turn round and stand looking at the choir and organist until they were prepared to sing the tune. The awkwardness and helplessness of the man invariably produced a most unfortunate effect upon the congregation. Another minister I knew announced the number and read the first line. It made no difference whether the first line made sense or not, he never read any further. It was his mechanical and invariable form, and it never occurred to him that there was anything else to be done. The hymn was perfunctorily used by him as a traditionally necessary part of the service with which he had little or nothing to do, and which had no relation to the needs or objects he had in view for that service. It may be that he and a great many others like him look upon the whole musical service as a merely formal adjunct without any spiritual object or aim. The unpardonableness of an aimless sermon need not be empha-

sized, but why should it be easier to forgive a pastor for being aimless in his use of hymns?

At this point let me drop a word of warning against the unintelligent omission of verses. Some ministers invariably restrict the number to be sung to three or four. If there are five verses, they invariably omit the fourth, or invariably announce, "We will sing the first three verses," no matter what the development of thought may be. One of the most painful manifestations of ministerial thoughtlessness and indifference to the congregation's share of the service is this brutal mutilation of the hymns.

A great many people deprecate the minister's reading of the hymns. They think that it is so much time lost, and that it keeps them from their Sunday dinner by just so many minutes as the reading requires; but that is because so few ministers are able to read hymns with any degree of impressiveness or reality. Perhaps half the ministers who read them leave no desirable impression whatever as the result, for the reading has been without even a thoughtful sense of the meaning of the hymn, much less of its emotional force. To allow one's voice to fall at the end of every line, or to make a habit of having a rising inflection at the end of each first line and a falling at the end of each second, without variation, is so vile from an elocutionary standpoint that one cannot wonder that the general congregation prefers its omission.

On the other hand, if the minister's mind and heart are profoundly awake to the thought and feeling of the hymn that is to be used, if the minister has a definite purpose which he wishes to realize through the singing of that hymn, if the whole song service is thoroughly vital and earnest, he cannot help but read the hymn in such a way as to impress and interest his people. One need not be

a well trained elocutionist to do this. The genuine feeling will develop a natural elocution and will even neutralize faulty habits and mannerisms of reading that would otherwise make it unendurable.

The fact that the hymn is a familiar one may be only an additional reason for reading it instead of being, as is usually supposed, an imperative reason for omitting its reading. As coins long in circulation often lose their superscription, these familiar words often lose their meaning and reality by constant use, and these may be restored by intelligent and emotional reading. I would not advise a mere habit of reading a hymn through. The situation, the purpose in view, the character of the service and the time allotted to it, even the preacher's own passing mood, all are factors that need to be considered.

As already suggested, the chief weakness in our song service is in its perfunctoriness. Like counterfeit money in the contribution box, there is no genuineness in it. People sing the most devout and spiritual hymns with absolute indifference, with apparently no sense of their meaning, and certainly with no appropriation to themselves of the experiences expressed. What is needed to make our song service what it ought to be, is the revitalization of these hymns. In announcing his hymns Spurgeon generally made some remark: "This hymn is full of joy, let's sing it with all our hearts." "Dear friends, the devil sometimes makes you lag half a note behind the leader. Just try if you can't prevail over him to-night and keep proper time." One of Wesley's rules regarding singing was "Often stop short when the words are given out and ask the people 'Now do you know what you said last? Did you speak no more than you felt?'"

Instead of reading the whole hymn at the beginning, there may be a reading of each stanza as it is sung, if the thought of the hymn will bear such separation of its parts. In connection with the original reading of the hymn, or with the reading of the separate stanzas, there may be interesting comment or development of the idea expressed. It may be wise to emphasize and impress upon the congregation the thoughts to which they give musical utterance and so awake the very emotions these hymns are intended to express.

Again there may be a statement of the historical connections of the hymn to be sung, a few words regarding the author or the circumstances under which it was written, or its relation to the church life at the time when it was written. The results that have been achieved through the singing of this particular hymn may be brought out in an interesting and forceful way. Incidents connected with the hymn, either as regards its results in the lives of others, or an incident that will properly illustrate its meaning will be found very helpful. Indeed there is no better way in which a congregation may be brought into tune with a hymn which they are all about to make the expression of their feeling than by arousing that feeling by the use of appropriate and effective emotional anecdotes.

In making these comments on the hymn it is not simply a matter of creating a general interest, historical or literary, but of reproducing the emotional and spiritual atmosphere of the verses to be sung, and, if that is not done, the comment is a failure no matter how brilliant, scholarly, or entertaining it may be.

One point must be guarded : the beauty and effectiveness of its music must never be allowed to obscure the

literary, and more especially the spiritual values of a hymn. The more popular a sacred song becomes the more likely are its words to lose their weight and the more need is there of emphasizing their sentiment. I wonder how many of the millions of people round the world who have been singing Gabriel's "Oh, That Will be Glory" have ever had any real sense of the meaning of the words. They are so far above the reach of the average Christian experience as to be almost inaccessible, and yet multiplied thousands in a single meeting have joined in the song. If instead of a mechanical exhortation to sing out, the leader should read that wonderful passage in Paul's letter to the Ephesians, where he describes how God raised Christ from the dead, "and set Him at His own right hand in the heavenly places, far above all principality, and power, and might, and dominion, and every name that is named, not only in this world, but also in that which is to come; and hath put all things under His feet, and gave Him to be the head over all things to the Church, which is His body, the fullness of Him that filleth all in all," there would be something more tangible to that "Glory" of which they sing so thoughtlessly and even flippantly.

The very fact that the people are prone to sing perfunctorily and mechanically the most exalted thoughts and the noblest words that have ever flowed from an uninspired pen, only makes the duty laid upon the minister to prevent such insincerity and irreverence in the house of God more positive and imperative. Let me say in the most emphatic manner possible, that if the people lie to God by singing praise they do not feel, or by bringing petitions they do not desire, if they hypocritically express consecrations they do not intend, or emotions they

do not feel, if they address useless exhortations to their fellows that are insincere and that they themselves have no thought of carrying out, it is all the minister's fault. It is not wanton prevarication and hypocrisy, but mere courtesy to the leader of the service who asks them to perpetrate these monstrous falsities. The responsibility must be his, not theirs, for the divine displeasure that must rest upon such a farcical and even blasphemous performance.

In some of the Protestant church services I have attended here in America, I have had the same feeling of indignant protest against careless and irreverent handling of infinitely holy things that rose in me when I saw a priest baptizing little children in the Baptistry at Florence, Italy. According to his faith, he was initiating the souls of the children brought to him into the kingdom of our Lord Jesus Christ, and conferring upon them the gift of blessed immortality; but as he mumbled the formula of baptism his gross eyes wandered over the tourists as they came and went with curious and evil glances that showed how far his mind and heart were from the solemn mystery he was performing. Worship is no less holy than baptism, and a Protestant minister may be as irreverent and unworthy as was that Florentine priest.

III

THE SELECTION OF TUNES

THERE is perhaps no greater blunder made by the average minister than his ignorance of or his indifference towards the tune to which the hymn he has selected shall be sung. He is thinking only of the hymn and its relation to his subject, and he selects two hymns on the same page in the same meter. The result is the precentor or choir leader must find another tune, for it would be a rare leader who would consent to the using of the same tune twice in the same service.

While the average hymnal has a large variety of tunes and the average mating gift of the hymn-book compiler may be ordinarily trusted, there are emergencies in the life of the church which no hymn-book compiler can possibly foresee. He has troubles of his own in finding a large variety of tunes for the number of hymns his collection contains. To repeat a given tune indefinitely does not seem wise. Hence he may decide to put a tune to the given hymn that is not usually sung with it, simply because he has used the tune generally sung with it elsewhere so often that he feels compelled to select something less well known. In such a case as that the minister must use his discretion and ask his precentor or choir leader to sing the more satisfactory music.

The question is still further complicated by the fact that many of our hymnal compilers consult their artistic

pride rather than their practical sense. In many of our more ambitious hymnals the majority of the tunes have been transferred from "Hymns Ancient and Modern," the popular hymnal of the Established Church of England, not because they are adapted to American needs, not because they can be sung in the average congregation, but because the high standing in England of this very excellent collection of hymn tunes for English Church use so impresses the hymn-book compiler that he feels under a sort of moral compulsion to supply American congregations with the music that has been so widely accepted in Great Britain. I need hardly say that when a hymn is selected that is wedded to such a tune from foreign sources, the minister must decide whether he shall accept the judgment of the hymnal editor, using the tune provided, and seeing his congregation stumble and blunder and fail, or whether he shall rise above the judgment of the compiler and select a tune for the hymn in question which the congregation can sing with general participation and spontaneity.

As I have elsewhere insisted, I have no quarrel with the English hymn tune. Many specimens of it are magnificent music. But to accept an English tune simply because it is English, because it bears the name of some prominent English composer, or because it belongs to a style that is recognized as churchly and dignified, is to throw aside all critical discrimination and to invite defeat in the practical work of congregational singing.

In many a congregation these English tunes are used in spite of the fact that congregational singing has become a mere form as a result of this theoretical and impracticable selection. In some cases hired singers are scattered through the congregation in order to keep up

the semblance of congregational singing. There is a general outcry that congregational singing is falling into desuetude and the fault for such decadence is placed upon the public schools, upon the lack of interest in the congregation, everywhere but where it belongs, the impracticable selection of foreign tunes in the hymnal in use. Nor is this result confined to America. In a recent address Dr. Curwen publicly stated that the Established Church had lost its congregational singing. During a visit to this country, Dr. Samuel Chadwick of Leeds later gave a similar testimony.

In the selection of tunes it ought to be constantly kept in mind that you have the average singer to provide for. To allow a general congregation to attempt the singing of "I hear the voice of Jesus say," to Dykes' "Vox Dilecti," in spite of the fact that it was originally written for choir use, and that no ordinary congregation can possibly hope to sing its accidentals in an endurable way, is to ruin a beautiful tune, to absolutely defeat the purpose of the singing of the hymn, and to discourage the average singer in the congregation from ever attempting to sing anything in the future he does not thoroughly well know.

Dr. Binney of London whose pamphlet on "The Service of Song in the House of the Lord" has been widely recognized as one of the ablest discussions on this subject says, "If indeed it be the duty of the congregation to sing, it must be its right to be furnished with such music as it can sing!" As I have already elaborated in a preceding chapter, a tune should be simple, should be tuneful, should be within the compass of the average singer's voice, should present no startling intervals difficult for a great assembly to sing correctly and smoothly,

and above all should be native to the musical thought and impulse of the people who are to use it.

Where the exigencies of the service permit, it will be well to give the people an opportunity to sing their favourites. Why one tune is more attractive than another, who can say? The fact remains that two tunes of equal harmonic strength, of equal freshness of theme, will be like the two women at the mill, one will be saved for general helpfulness and delight, while the other will be passed by as unworthy of use. These more popular tunes ought, therefore, to be given an opportunity to accomplish the results they are somehow fitted to realize. How to draw the line between utilizing such a tune to its full extent and by excessive use wearing out its power and producing a reaction in the minds of the congregation, every minister must work out for himself by experiment.

It will be difficult to have general participation in song, if the congregation have no opportunity for learning the practical tunes in the hymnal. Such opportunities should be made either in a regular rehearsal, if an attendance can be secured for such a meeting, by using the freer evening service for introducing new hymns and tunes in an intelligent and interesting way, or by asking those interested in singing to remain after a regular service for a half hour's practice or informal song service. A strong chorus choir, which has been properly drilled in the singing of the desirable tunes in the hymnal, is the real key to the situation. With their help any tune, no matter how new, can be introduced and speedily taught to the general congregation. Where congregations are constantly adding to their stock of well-known tunes, there will be a freshness and an interest that cannot possibly

be had where the same old tunes are sung from one year's end to the other.

I hardly need to say that for general participation it is important that there should be plenty of hymnals in the pew racks. A minister who is careless as to the condition of the hymnals in the pews, as to their number or condition of serviceability after use, is like a general who is without care for the ammunition boxes of his soldiers. A good hymnal, not too heavy and cumbersome, plentifully distributed throughout the congregation, will be a very great help in inducing the people to take part.

IV

LEADERSHIP IN SINGING

WHAT has been said of the importance of general participation in congregational singing leads to the practical consideration of the best methods of securing it. Here at once the question of leadership confronts us. In many churches it is solved by having a general precentor. Much may be said in favour of such a leader.

Of course, in small congregations, or where the musical resources are limited, it may be that the minister himself will prove to be the very best precentor that can be secured, even though he be not officially recognized as such. Under such conditions the musical minister shines out most brilliantly and effectively, combining the devotional, the didactic and the musical leadership; he can give a unity of spirit to his services that is frequently missed where the responsibility is divided. His leadership will react upon the other phases of his work and he will have greater power as a preacher and as a leader of the devotions. But such a union of offices is very exhausting, and it is not every minister who can bear the strain. In proportion as the work of the service is elaborate and taxing, the union of all these offices in the minister will become less and less possible.

It will, therefore, be important to secure some one who shall confine himself to this phase of the work. The ideal precentor is not easily found. He ought to be a

man of good presence, of attractive manners, and of easy carriage before the public. He should be somewhat of a general, with a masterful element in his composition, with a quick responsiveness to the moods of the congregation, and a keen insight into the different conditions. The iron hand, however, ought to be well clothed in velvet, for mere masterfulness does not harmonize well with spiritual work.

Need I say that he ought to be a good man, with the respect and confidence of the community? If he is to accomplish the results that ought to be realized, he must needs be much more—a thoroughly devout and spiritual man. The people will not likely go further than they are led. If the precentor is a mere singing school master, teaching them the tunes and insisting on their singing them from a purely musical standpoint, there will be very little devoutness or spirituality in the service.

Perhaps you have noticed that I have said nothing regarding the precentor's voice. Usually that is supposed to be the most important part of the precentor's outfit; but, really, a very moderate voice in strength and attractiveness will be much more desirable combined with the qualities already noted than a phenomenal voice without them. It is the masterful, spiritual, devout, inspiring element that counts in the precentor rather than the mere quality of his voice.

The art of leading congregational singing is not so easy as some people imagine. It is something more than to simply stand before a congregation and sing the tune. The proper relations must be established between the leader and the congregation before the best results can be reached. The instinct for organization in an assembly of people is a mighty one. If the proper leader appears,

they rally about him with gladness and sing with enthusiasm; if the leader appointed is a failure, they become demoralized. Once the congregation feels that the leader is himself uncertain as to the tune, that he has no definite conception of its spirit, rhythm, or *tempo*, that he has not that masterfulness which compels their cheerful obedience, the best results are already impossible. If, on the other hand, the leader by his known character and ability, or by his manner and spirit before the congregation, has won the confidence and good-will of the people, so that they will cheerfully yield to his direction, the battle is half won. To establish this relation, the precentor must have resolution and courage. He must have his work well in hand, know exactly what he wishes to accomplish and how to accomplish it. He must have the magnetism that attracts and controls.

In their effort to impress a congregation, many precentors are altogether too demonstrative and "fussy." They beat the air, roar with stentorian voices, make grimaces that are awful to behold, and instead of impressing the congregation with their power, suggest that they are making exceedingly hard work of their duty. Nothing could be wider of the mark than such excessive demonstration, even if we do not take account of the distraction from devotion their manner creates. Others, on the contrary, are so exceedingly sedate in their manner that they make an impression of something wooden and mechanical, spirit and enthusiasm being entirely absent. The golden mean of calm energy and self-restrained enthusiasm and spirit is to be sought, for there is no power which so completely compels others as the evident power to control one's self.

Leadership by a successful precentor is the primary

and ideal one in the service of song. But where such a precentor cannot be found, it may be well to have the singing led by a quartet or by a chorus choir. Should the precentor have such a choir at his command, it will add to the possibilities of his work. But without the precentor, a choir may be extremely useful in leading the congregational singing. It can at least carry the musical part of the work, while the minister in the pulpit furnishes the spiritual, devout and inspiring elements that are needed to make the song service vital. The quartet or chorus choir in such a case must be well trained in the tunes that are to be sung. They cannot sing with confidence and spontaneity unless they are thoroughly familiar with the music.

To select the hymns and hand them to the choir director just before the opening of the service, as is too often done, will make good leadership by the choir impossible. No matter if they have sung the tune before, with the fresh, enthusiastic, intelligent practice of the tune in its relation to the particular hymn which is to be sung, they will come before the congregation with a courage and an aggressiveness and a spiritual interpretation that are absolutely impossible where the minds of the singers must be concentrated upon the mere notes of the tune, and where the spiritual attention is distracted by the effort to make the unwonted combination of the words and the notes.

But with adequate preparation the choir can be of the most valuable assistance, for it gives a solid basis for the congregational singing. It gives the needed confidence and leadership. Each person in the congregation will feel that, while he may not quickly make the combination of words and tune, there will be no danger of any lapse or failure, and there will be a freedom and hearti-

ness in the congregational singing that would not be possible without such a backing.

Our great leaders in evangelistic song lay great stress upon the necessity of such a choir to the success of their musical work. In the Moody Institute at Chicago there is a great choir of 150 voices under the direction of Dr. D. B. Towner, one of the most successful evangelistic leaders of song in the world. With such a choir, it does not matter whether the song which needs to be sung in the particular emergency in the meeting is known to the general congregation or not; it is announced and the choir sings with spontaneity and power even though the general congregation may not be able to participate immediately; by the time the second verse is sung, the inspiration of the spontaneous singing of the choir seizes the congregation and the participation becomes quite general. When the last stanza is finally sung, choir and congregation together reach the culmination of the possibilities of the selection in hand. It will thus be seen that, after all, where the musical resources permit it, the most effective and most resourceful leadership will be found in the combination of the efficient precentor and the strong chorus choir.

Where no leader with a sufficiently strong voice can be secured, a cornet will make a passable substitute. Such a cornetist, however, will need the masterful qualities of a precentor in order to get good results. Where there is no choir and the congregation is large and more or less unwieldy, a number of cornets may be located at various strategic points with good effect. It should be remarked, however, that no precentor should be asked to sing in competition with these instruments. In small meetings the cornet should be used only in the absence

of a vocal precentor, and in large meetings should take the place of the leader's voice. In the latter case the cornetists should be impressed with their subordination to the general precentor in his leadership. Where stringed instruments and the softer wood instruments can be secured, they will add greatly to the richness of the result without adding strain to the precentor's efforts.

But leadership is not the only factor with which the minister ambitious to succeed with his congregational singing must reckon. The organ accompaniment is usually an important factor. There has been of late years a reaction from the old antagonism against organs which has led to an undue emphasis of their value. In many congregations the organ relieves the members of their sense of obligation to participate. It covers the deficiencies in the singing, it is true, but it also obscures and neutralizes the vibrant, psychical value of human song. So surfeited with excessive organ accompaniment do I often become, that it is a real delight once in a while to get into a church where the human voice is heard untrammelled by instrumental support. The organ really is not an unmixed good; it often is actually an unmixed evil.

For the organist on the stool or bench can make or mar the singing by his good or bad playing. Even the precentor is helpless in his hands, if he chooses to be independent of all direction. For, after all, the organ is much more powerful than any single voice, and if the organist does not subordinate himself to the wishes of the minister and of the precentor, nothing but confusion can result.

The organist can be a great help in keeping a large congregation up to time. If he will play in a marked,

staccato way, it will very greatly assist the congregation in the first place in getting a sense of the time desired, and in the second place in keeping up to that time. Again the organist can be of great assistance by indicating the varying force to be used by the congregation. If a plaintive stanza is to be sung, the organist can change his registration and, as he plays more softly, the dullest singer in the congregation will appreciate that he is not to bellow. On the other hand, if some great, triumphal stanza is to be sung, he can pull out his loud stops, perhaps even his mixtures, and whether consciously or unconsciously, the congregation will also pull out all their stops and sing with might and main.

But an organist who has no sympathy with American congregational singing can do immense harm. He can play our rhythmical tunes with such excessive emphasis of the rhythm and with such excessive speed, that they become flippant and irreverent. He can so vary the harmonic structure of regular hymn tunes as to break up the part singing so characteristic of American church music. His secularity of style and flippancy of interpolated grace notes and rhythmical byplay can rob the entire service of song of its devoutness. He is a son of Achan, depriving the church of the victories it might otherwise win.

V

METHODS IN CONGREGATIONAL SINGING

WITHOUT any special discussion, or even intelligent canvass of the reasons for or against, a general consensus of opinion has been reached favourable to making the Sunday morning service severely formal and dignified. I have no disposition to reopen the subject, for I believe that this generally accepted conception of that service is proper and right. I do wish incidentally to raise the question whether a good many ministers and congregations have not gone to an extreme in the matter; whether they have not emphasized the form at the expense of the content; whether their formality has not degenerated into mechanical conventionality; whether the dignity and fitness of any given exercise or method have not been decided rather by considerations of "good form" than by a direct perception of what is due the infinite majesty of the God for whose worship the congregation assembles.

Now it is this latter criterion that ought to be applied in considering the manner of the singing and of the methods that may be used in vitalizing and inspiring the singing of the congregation. The evening service may be set aside for aggressive work in recognition of the church's duty towards men. The morning service is a recognition of the church's obligations to God. It is a gathering of the saints, of the children of God. It is a conscious, deliberate approach in a collective way to the presence of God. It is the supreme hour in the life of the local church.

Dignity and solemnity, quiet devotion and reverent humility, hushed awe and adoring ecstasy, must characterize the Sunday morning worship. Unusual, distracting mechanical devices, such as may be used with profit in other less dignified services, here are out of place. But any methods that are compatible with this elevated idea of the service, that plainly assist the people in attaining the proper attitude of mind for such a service, should be introduced even though unusual or unauthorized by general usage.

It will depend somewhat on the attitude of the particular congregation where the line of unfitness must be drawn: some congregations are more fastidious than others. If prefaced by a word stating why he wishes it done, it seems to me that in any congregation the precentor may ask for the repetition of a stanza, perhaps more softly, perhaps more vigorously; may ask that some particular stanza be sung by the choir or even by some soloist; may give suggestions as to the spirit and force in which a whole hymn or some part of it is to be sung; may make on his own initiative appropriate comment on what is to be sung. How much further he may go, must depend on the liberty given him by the pastor, or on his tact and courage.

But in the evening service and other less formal meetings he may take advantage of a number of mechanical devices to add spirit and freshness to the song service. He can divide the audience into two groups, which sing different stanzas alternately, combining on the chorus or on some culminating stanza of the hymn. If he has competent singers at hand, solos and duets, or quartets may be used, followed by the congregation as a whole. He can use a much more demonstrative style in bringing

out the spirit and power of the congregation ; he can give direction with reference to the singing, whether it shall be faster or slower, louder or softer ; he can even interrupt a congregation in the midst of a stanza, if he has the courage and address necessary to do so gracefully, in order to secure a result they are missing.

That a congregation knows a hymn and its tune well and sings it vigorously does not prove that it is successfully used. The only result may be a physical exhilaration due to the heart stimulus produced by the nervous excitement and the necessary deep breathing. There must not only be strong singing, but intelligent and emotionally earnest singing. The needed intelligence and emotional sincerity must be injected where they are wanting, or stimulated where they are feeble, by comments at the beginning of the hymn, or interspersed between the stanzas.

Who shall make those comments must be determined by the resources at hand. If the leader is competent to make them, it will greatly unify the song service and greatly relieve the strain upon the preacher. But leaders who are spiritual enough to see the need and intelligent enough to meet it with wisdom and effectiveness are extremely rare. It usually becomes the preacher's privilege to supply the intellectual and spiritual energy. But this has its advantage again, for he can thus unify and concentrate all his resources on the general effect he wishes to produce by the song as well as by the sermon.

The great enemy of interest in the public service is routine. The very phrase, " stated service," has in it the suggestion of setness, of dullness, of exclusion of the fresh and interesting. Our congregational singing suffers because of the sheer monotony connected with it,

which acts like a stupefying drug upon the sensibilities and spirits of the people. If this monotony is broken by varied methods, if the unexpected constantly occurs in the singing, it is inevitable that there will be interest and consequent participation.

The pastor has a certain hymn whose emotional phases he desires to develop. He may read the hymn, as has been suggested, and bring out the thought and feeling, making it more impressive to the congregation. Then he may ask that the choir sing the hymn to an anthem setting which he has learned they have already practiced. He may ask that one of the soloists of the choir sing the hymn as a solo to a setting that brings out its spiritual value. Or without such resources as these, he may insist that the first stanza shall be sung as a solo to the tune the people expect to sing. The second stanza may be sung by the ladies of the congregation, and if the hymn is one of aggressiveness, and there are men enough in the congregation to make it practicable, he may ask that the next stanza be sung by the men's voices. If there is a large number of children in the congregation, they may be asked to sing a stanza that shall be appropriate to their fresh voices. If the hymn has a responsive element, it may be brought out by having the choir and congregation respond to each other, or by having different parts of the congregation sing antiphonally. When the congregation itself then sings the closing stanza with the interest that has been created by this varied method of singing, the minister will find that it is the culmination of an upward emotional movement that will realize the result he desires.

Such methods will call out instant appreciation from the congregation, and it will respond to this fresh ele-

ment in the service with enthusiasm and spirit. There will be more earnest and intelligent singing, more general participation and a more responsive and spiritual atmosphere in the whole service. But such variety must depend upon the character of the service, as I have already indicated.

The *tempo* in which ordinary congregational tunes are to be sung must be suited to the capacity and the size of the audience. A small congregation of skilled singers can successfully take a much faster time than a large congregation of average people. There is perhaps no blunder that is made so often as that of taking too fast a movement in a large congregation. Nine times out of ten when a leader proposes to show a congregation how to sing an established tune in a *tempo* more rapid than it is usually sung, he simply displays his incapacity rather than his superior knowledge. The leader takes pains to assert his position as leader by singing just a little ahead of the congregation, with an annoying, nagging effect of vainly trying to hurry the movement. The result is that the leader loses control of the congregation. He is put in the position of acknowledging defeat, and every one feels that the exercise is a failure.

The effort to "rush" a large congregation is always unwise. Both Mr. Sankey and Mr. Excell learned the art of adapting their time to that of the congregation, with most magnificent results. Everybody sings, because everybody feels that he can sing comfortably, without a sense of the leader's whip cracking about his ears, or of being taken by the coat collar and dragged along at an unnatural and confusing rate. At the same time, if the congregation has fallen into the bad habit of drearily dragging its tunes, it may be wise to gradually establish

a different habit; but he can only do this by introducing the more rapid *tempo* with a hearty, cheerful explanation that will win the good-will and obedience of the people.

The matter of speed in congregational singing is often a vexed, as well as vexing, question. There is in it the controlling factor of personal temperament. One man's bread is another man's poison. Yet there must be some basis of agreement, for how can two men sing together unless they be agreed?

Dr. Lowell Mason's rule was "that the words receive an utterance about as rapid as a due regard to dignity, solemnity, time, place, and circumstances permit, and that an indolent, careless, and sluggish manner be avoided." It should be said that this rule was formulated when the old time drawl was still greatly in evidence. In our day the pendulum has swung to the other extreme. The precentors and the organists in many churches are running away with the tunes at such a rate that it is difficult for the people to pronounce the words properly, even if they had not the task of putting together the words and music foolishly placed on different parts of the page. "Onward, Christian Soldiers" is a processional. The hymn was written for that purpose and Sullivan composed his music in accordance with that idea. In a few places you hear it sung as if it were a Dead March; but in most aggressive churches it sounds like a quickstep, the dignified march degenerating into a scandalous scramble.

Sir George A. Macfarren protests against this extreme in no uncertain terms: "Let me refer to the growing practice of singing psalm tunes especially,—but some other portions of the church service likewise—at a speed most unseemly for pious strains, and with as little emphasis as solemnity. There is no warrant for this hustling liveli-

ness of manner in any record of ancient usage, and it has no support in the effect it works in modern practice."

Henry Smart is even stronger in his objection. In an interview with Dr. J. S. Curwen, he remarked: "I won't play the tunes fast, and I'll tell them why. First, because it is vulgar; second, because it is musically wrong, for all music has its proper time; and third, because there is no authority for fast playing. . . . Those who have had the longest experience, such, for instance, as Goss, Hopkins, and the late George Cooper, are the authorities and they take the time slowly."

Wm. H. Monk, musical editor of "Hymns Ancient and Modern" and composer of the admirable tune, "Eventide," makes a very sensible suggestion regarding this matter. He says he would take a narrative such as "When God of old came down from heaven" (he might include any hymn stating facts or doctrines) quickly. On the other hand, a contemplative hymn may be taken as slowly as may be wished. He also enforces what I have already stated, that a large congregation sings more slowly than a small one, without the rhythmical sense perceiving any difference.

Sir Joseph Barnby in the preface to his "The Hymnary," protested against the tendency to hurry the time of church tunes after this vigorous fashion: "Nothing could well be imagined more indecorous than the pace at which hymn music is taken in very many churches. Not alone may it be said that the music is utterly ruined by it, that the sanctuary is profaned, that the sacred words to which these strains are sung degenerate into a mockery; these evils are as nothing compared with the fact that those hurried strains are supposed to represent a sacrifice of praise, humbly offered at a Throne of Grace."

What is needed here, is what I have been pleading for in other lines of this work—discrimination! Mechanical, perfunctory, insincere singing naturally leads to a mechanically common rate of singing. If there is truth, thoughtfulness, and genuineness of feeling, the discriminating variation of the *tempo* will inevitably follow.

There is an occasional discussion of the desirability of expression in congregational singing. If there is any attention paid to the variations of thought and feeling in the hymn, the impulse to express them with like variations of force and *tempo* in the tune is sure to rise. Some hymnal editors have been so impressed with the value of this expression, that they have made a study of each individual line and indicated by the proper signs the desirable expression. I thoroughly sympathize with this effort to secure thoughtful singing. However, there are limits of practicability that are soon passed. To emphasize each varying phrase and to adapt the expression thus minutely, is to make the singing a thing of shreds and patches. The general sentiment of the hymn is the governing consideration. Any variation above or below this general force must be governed and modified by the general impression that is to be made.

Then the lack of training and practice in the congregation must limit the extent and minuteness of the attempted expression. The less the general culture and discrimination in any audience, the more limited are the possibilities. The mere size of a congregation will be a governing consideration; the larger it is, the less easily will it be controlled. The character of the service or meeting, in the liberty it allows the precentor to suggest and urge minuter variations of expression, will also have a controlling vote. The personality of the precentor

himself, his masterfulness and tact, may be a decisive factor in influencing the amount of expression to be attempted.

Not only the precentor, but the organist as well, is able to control the *tempo* and expression. Speaking of this matter of congregational expression, Henry Smart also said in the interview already referred to: "If the rhythm is jubilant, I pile on the tone at the last verse to any extent; but the people are always above it. Or, if the words suggest it, I go down to a Diapason on the Swell shut. When I vary the tone, the congregation imitates perfectly. If I increase it, out they come; or in a *rallentando* they are with me exactly. We never had any congregational practices."

Even so much expression as is here indicated by Mr. Smart cannot be secured unless the organist has had an opportunity to study the hymn and its accompanying tune. If the selection of the hymns is left till the last moment and the precentor and organist are not notified at all, or at best only given a slip with the hymn numbers at the opening service, there can be no hope of having good, expressive, effective congregational singing.

I do not know that I can make clear the best method of bringing out the fresh and unhackneyed value of the hymn more practically than by taking up a few leading hymns and suggesting what may be done with them.

Given a sermon of a tender nature, on the Gospel invitation, the forgiving grace of God, the refuge of God's saints, or other like themes, and the state of mind and heart such a consideration ought to produce cannot find better emotional expression than through the singing of the old favourite, "Just as I am." Instead of baldly announcing the number of the hymn, let the pastor before

doing so speak of the author of the hymn, Charlotte Elliott, and her experience in its writing. She was under conviction for years, but had a sense that, before accepting salvation, she must improve her own spiritual condition. Dr. Malan, of Geneva, met her, learned her state of mind, and advised her to "cut the cable" that held her to her past life. She was enabled to do this, and had a very happy experience. As the expression of her feelings at this time this hymn was written. It has been characterized as "the divinest of heart utterances in song that modern times have bestowed upon us." After such an introduction the people will turn with interest to the hymn on the announcement of the number. As they do so let the minister ask the people whether they, too, cannot "cut the cable," as they sing the first stanza very softly.

At the close of the first verse let the minister speak of the comfort this hymn has been to persons of all grades of social and intellectual standing. Tell the anecdote of the little boy bringing a tattered leaflet that had been found in his sister's pocket after her death, and asking for a clean copy for his father; how Wordsworth's daughter in her dying hours repeated the lines of this hymn over and over again. Then let him ask some member of the choir with a thoroughly sympathetic voice to sing the next stanza as a solo.

Let the minister speak of the agony of doubt and infidelity and tell the anecdote Dr. McCook relates of an infidel young lady who was dying of consumption. Asked to visit her, he found her extremely defiant and fierce, but evidently in great distress of mind. A second visit was even worse, for she was actually insulting, and he went away thoroughly determined never to see her again. But she was on his heart, and he could not stay

away. The next time he said nothing about spiritual things, but at the close of a little general conversation, he asked whether he might repeat a hymn. She gave him permission rather ungraciously, and he repeated with great earnestness and pathos this hymn, "Just as I am." She turned her face to the wall and he left her without a word. The next day she sent for him, and as he entered the door she cried with a radiant face, "O Dr. McCook, I've come!" Then let him ask the choir to sing the third verse without accompaniment.

Before singing the fourth verse the minister may tell the pathetic story of the native of India whom a missionary found dying along the roadside. He found he was a Christian and his last breath whispered the words, "The blood of Jesus Christ cleanseth us from all sin." Some stray seed had fallen into even a heathen's heart and had sprung up for the eternal harvest. Let this verse be sung by the ladies of the choir and congregation.

Before the fifth verse is sung, the narrative of the dying Sunday-school teacher may be given. Taken ill away at college, she was told that she had only a few days to live. She asked to be taken home. Arrived there, she sent for her Sunday-school class, not one of whom had accepted Christ. She talked with them and urged their committing themselves to Christ with seemingly little avail. Then she began singing this hymn. One by one the scholars knelt at her bedside, and before her failing voice had whispered out the last stanza, all were in prayer and weeping, submitting themselves to the Christ whom their dying teacher had so earnestly recommended. Let the whole congregation sing the last verse softly. Properly and sympathetically done, such a rendering of the hymn cannot fail of blessed results.

Here is another hymn that it is almost blasphemy to sing carelessly and mechanically, yet how often it is the fault of the minister and leader that this sin is committed. "A great hymn by a small man" may be the introduction of "Alas, and did my Saviour bleed," for Isaac Watts was but five feet high. To the semi-ironical exclamation of a stranger, "And is this the great Dr. Watts?" he replied:

> "Were I so tall to reach the pole,
> Or grasp the ocean with my span,
> I must be measured by my soul;
> The mind's the standard of the man."

Then speak of the wonder that a frail little man should have risen to the conception of the tragedy on Calvary expressed in this hymn and set the great English Christian world to singing of its wondrous love, the hymn being passed on from generation to generation, until hundreds of millions have at least with their lips made the consecration of its closing stanza.

Instead of the foregoing introduction, the minister may speak in a few words of the degraded condition of current psalmody before Watts—its uncouthness, crudity, baldness—and how it was transformed by the father of English hymnody. The stupendous height on which this hymn stands above the prevailing doggerel of Watts' time should be made clear, and the congregation led to the elevation of mind and spirit from which Watts looked and sang regarding the crucifixion.

Even biographical data may be used to lead up to an interested and genuine singing of this hymn. Watts was born in 1674. He began Latin at four years, Greek at nine, Hebrew at thirteen. He was a marked case of

early piety. The hymns then used disgusted him. His father jocularly remarked he should write something better. The undersized young fellow accepted the suggestion and wrote "Behold the glories of the Lamb," which is still found in many hymnals. Thus in a kindly jest began the new hymnology which has transformed the worship of every English-speaking congregation, and led to this marvellous hymn, "Alas, and did my Saviour bleed."

If the service is a popular one, the anecdotal introduction will be effective. Hammond, the great evangelist, especially among children, was converted in the midst of a general spiritual drought by the singing of this hymn. In illustration of the last stanza, the story of the little girl who was distributing gifts among her friends may be told. Asked what she was giving to Jesus, she replied, "I give myself to Him!"

A lad who was under great conviction of sin went into a hayloft and prayed all night, apparently without any mental relief. As he came down in the morning, he said, "It is all that I can do," and that moment the tide of blessing was poured out upon him.

As indicative of the unwillingness of average human nature to sing the last stanza with absolute sincerity and earnestness, the story of the stingy man may be quoted. He was much wrought upon by a great missionary address, and felt an unwonted impulse to give largely to the cause; but the habit of a lifetime still had hold upon him, and the battle was fierce. Finally, he seized his well-filled purse and threw it vehemently into the collection box, crying out loud in his mental absorption in his inner battle, "Now squirm, ole natur'."

Of course, so elaborate and full a comment is not prac-

ticable on every hymn in every service. Judgment and discrimination and adaptiveness must be applied here as elsewhere.

To some preachers such an emphasis upon the musical service will seem like a depreciation of the sermon. Quite the contrary! If the hymns are sung with the feeling and sincerity that ought to be brought to them, the congregation will have been prepared for the proper reception of the discourse. They will be like a harp that has been properly pitched and tuned, and the preacher can play upon them with a facility, with a completeness, he could secure in no other way. There will be a responsiveness of soul, a power of spiritual apprehension, a tenderness of spirit, a pliability of will, that will lighten his task and make large results tenfold more certain.

VI

THINGS TO AVOID IN CONGREGATIONAL SINGING

IN closing the consideration of this part of my subject may I indulge in a few miscellaneous warnings that seem to me important?

Perhaps no habit is so disturbing to devout minds as that of some ministers who scold if the people do not sing quite to their liking. I have known the singing of a hymn to be stopped by a minister to demand that the people sing louder and faster, when neither the hymn nor the occasion called for either noise or animation. It was clear that his only idea of successful singing was volume and stirring rapidity.

Scolding is never in place! If a people are dull and unresponsive, it is probably due to the fact that there is nothing to animate them, nothing to which to respond. Wake them, interest them, inspire them, thrill them, and they will sing with the spirit and the understanding. Scold them, and they may make a little more noise, but their singing will have less rather than more spiritual value.

I ought also to give some solemn warnings regarding the free treatment of the hymns in church service. In the first place, don't talk unless you have something to say, and can put into that something the earnest feeling you desire to develop among your people. Do not gauge the value of your remarks by their intellectual interest, but by their emotional impressiveness. Do not

assume that historical information about a hymn or its writer is always in place. It may be at the beginning of a service, when the people are still passive in feeling, and not at all at the close, when matter-of-fact history will jar upon their sense of emotional fitness. It must always be remembered that sentiment and feeling, not intellectual apprehension of facts or principles, are the proper content of the song service, and all comment and illustration must be governed by that consideration.

Then there must be sincerity. If a hymn does not express your own sincere feeling, and so deepen and intensify it, better keep still about it. Forced sentiment, feelings that are so consciously sought for that you can hear the creaking of the pump, are nauseous to all right-minded persons, and how much more to God. Insincere comment only thickens the veil of unreality that already hides the meaning and power of the hymn from the average worshipper. It is genuineness, sincerity, reality, that are needed to revitalize the service of song in our congregations and nothing else will do.

Above all do not talk too much. This warning needs to be heeded particularly in regular church service where the people expect to sing when the hymn is announced. Compactness should be sought most earnestly. A single sentence containing a striking thought, brightly put and full of intense and sincere feeling, is worth more than five minutes of the rarest historical facts or of perfunctory exhortation that has no contagious heat.

There is the habit of some churches, with whom it is by no means historic, of singing "Amen" after every hymn, whether it calls for such a solemn approval of its sentiment or not. Now, I do not object to the singing of an "Amen" after a hymn. Hymns of worship and

praise and hymns of petition are very fitly closed with "Amen"; but didactic hymns, merely rhymed statements of doctrine, whether couched in Scriptural or theological language, do not seem to require such an appendix. With hortatory hymns, or hymns of brightness and spirit, an "Amen" will be a decided anti-climax. Indeed, the "Amen" with such lyrics is entirely out of place. But when we turn to the hymnals of great denominations, prepared by men who are supposed to represent the highest culture, the keenest intelligence, and the most refined taste, we are amazed to find them absolutely oblivious to this proper distinction in the use of "Amen." It becomes a bit of mechanism, a sort of Thibetan windmill, with which it is hoped to add impressiveness and devoutness to the service.

There is an impulse often observable among organists to vary the monotony of playing the same tune over and over by changing the harmony. This very general tendency is only strengthened if an organist studies abroad, where unison singing enables the accompanist to vary the harmony at pleasure, and to introduce such elaborate embroideries in the other parts as he may be able to command without disturbing the melody. Naturally the musician, impressed with the strength and massiveness of unison singing and eager for the larger liberty it gives his playing, returns home to America an ardent promoter of this new musical gospel.

Now unison singing is entirely in place in Europe, especially in Germany. Its historical roots run deep into the Middle Ages of Europe and into the later dark ages of German history, when harmony as we know it had not been developed and the prevalent ignorance among the masses made any other than unison singing impossi-

ble. The whole musical service was shaped by this consideration. The more important part music was sung by trained choirs of boys and priests where sufficient resources were at hand to provide them, while the ignorant populace sang a limited range of melodies, to which organ or other instrumental accompaniment was added where practicable.

This limitation of popular participation has had some peculiar results. While the development of secular music of every form, and especially of the related choral compositions for male and mixed voices in Germany during the last century and a half has been marvellous, hardly a single choral now in actual use has been composed during that time, those now sung being from two to four hundred years old. The spring of popular sacred music has run dry, and America and Switzerland furnish all the new religious songs introduced into Germany, that land of song.

Even where unison singing is the rule you will find altos singing a third below. Basses will be heard growling a fifth or an octave, or even two octaves below. I need hardly say that the result to educated ears is in neither case very pleasing nor inspiring. It is not strange, therefore, that even in Europe this tendency is deprecated as shown by the following paragraph in the London *Christian World* from the pen of an eminent musician:

"In Scotland, where I have spent some days recently, there is considerable apprehension among the choir masters of the Presbyterian churches lest the coming Pan-Presbyterian Hymnal should have its music edited by an English cathedral organist out of sympathy with congregational singing and the genius of Presbyterian psalmody. The precentors or conductors of psalmody have reason

on their side. Scottish congregations to a large extent sing in harmony, and they are less disposed than English congregations to let the choir or organ do the work for them. Hence the need of vocal parts in the harmonies such as are interesting to sing and not too discordant. Strong dissonances are for the organ, not for voices. The church authorities will be wise if they consult the practical men, whose interests are altogether in favour of melodious and hearty singing."

So high an authority on the subject as Dr. Stainer argues against unison singing: "Experience proves that pure unison singing never can and never will be adopted for parochial use. Providence has given mankind, roughly speaking, two broad divisions of voice, one high, the other low. Women and boys are either trebles or altos; men, either tenors or basses. Those portions of unison music which lie comfortably in the range of the trebles and tenors are so uncomfortably high for altos and basses that they cannot long sustain them in tune. When the music, on the other hand, suits the range of altos and basses, the other voices seem to have lost all brightness and beauty. It is no exaggeration to say that four part singing is more truly natural than singing in unison."

In my boyhood the chief church music I heard was the grand old German chorals sung in unison. While I never lacked appreciation for the chorals and their strong, impressive harmonies, the horrible discordant singing of the melody was often unendurable. Half the men could not make a musical sound above C, but if the melody ran up to E or even F, they still made a desperate effort to reach the high notes with results impossible to describe or even fittingly to characterize. Some reached D, a few E flat,

but with their stentorian lungs forcing these varied discordant tones, the effect suggested the bellowing of the priests of Baal!

Unison congregational singing is an exotic importation in America. The original sacred music issued in this country was fugal in style and the several parts found full recognition. Even where musical culture is absent, altos spontaneously feel for the third or sixth below the melody, and the basses strike the fundamental tones of the chord. The American individualism finds its musical expression in this part singing, just as the same democratic spirit does in Switzerland, and this national impulse will have its way. When the average American congregation really sings, it makes vastly better music than the average European. The simple chords of the tonic, dominant, and subdominant, so railed at by decriers of American music, develop a richness in a vast assembly, such as gathered about Moody, that no mere melody, no matter how strong its instrumental support may be, can approach.

Part IV

The Management of Church Choirs

I

THE PURPOSE OF THE CHOIR

IT was very natural that when public worship in the Christian Church began to evolve from the secret meeting in some obscure chamber into a more dignified and stately public form, that there should be a sense that congregational singing with its limitations and shortcomings was not ample. The idea lay on the very surface, that the best singers of the congregation should be gathered together to sing songs and hymns that were not within the capacity of the great multitude. With the ascetic influence that soon began to take hold of the Church, the step to the choir made up of men and boys only was an easy one, and the further development into a choir made up of the lower clergy was equally logical. The result was that with the elaboration of the church music, the musical part of the service fell more and more into the hands of these choirs and the congregations were more and more shut out from participation.

The same influence has been felt in our own day when artistic quartet choirs have so absorbed the whole musical service, or at least have set so high a standard, that any other seemed unworthy beside that which they furnished. In such cases congregational singing becomes a thing of the past. Moody says of such a church: "I once went to a church to hold a meeting. The choir sang one fine hymn after another, and the people could not join. Well, I thought I would get the better of the choir and have all sing. So I asked for 'Rock of Ages,' when

bless your soul! they started it in a tune I had never heard before, and none save the choir sang again."

The fact that the choir is subject to abuse and has been seriously detrimental to the religious and spiritual life of the congregation is no reason why it should not be used within proper limits and bounds. It is like fire, a good servant, but a poor master. If it becomes a matter of pride, its governing motive will infect the whole church life. A choir, self-absorbed in its own work, with only artistic ideals to consider, will soon turn the most spiritual church into a mere religious club. But a good choir, devoted to spiritual things, skilfully used by a spiritual pastor, can be made an engine of power for good.

The value of a good chorus choir has been recognized in all parts and ages of the Christian Church, even in the most unexpected places. Mrs. Harriet Beecher Stowe in her "Poganuc People" very sympathetically and graphically describes the effect of good choir music on stern New England Puritans: "Whatever the trained musician might say of such a tune as old 'Majesty,' no person of imagination or sensibility could hear it well rendered by a large choir without deep emotion. And when back and forth from every side of the church came the different parts shouting,—

'On cherubim and seraphim
Full royally He rode,
And on the wings of mighty winds
Came flying all abroad,'

there came a stir and thrill through many a stern and hard nature, until the tempest is cleared off in the words,—

'He sat serene upon the floods
Their fury to restrain,
And He as sovereign Lord and King
Forever more shall reign.'

And when the doctor rose to his sermon the music had done its work upon his audience in exalting their mood to listen with sympathetic ears to whatever he might have to say."

It is sometimes a good thing to go back to first principles. These are often so covered up with corollaries, inferences, subordinate and contiguous ideas, that they are lost to sight. Every one is presumed to know the purpose of a choir, but how many of them are actually conducted with that purpose primarily in view? Let me try a negative method of emphasizing the well-known purpose of a choir—let me try the process of exclusion!

The choir is not intended primarily to add variety to the services of God's house. Too frequently it is looked upon as a mere stop-gap, a device to vary the monotony of the preaching and praying which would otherwise severely tax the attentive power of the people. The tense string of the bow is slackened in order that it may bear the succeeding strain; the minds of the people are to be diverted and pleased in order to rest them for the severer parts of the service. I grant that this is an incidental advantage that is wholly legitimate, but it is by no means one of the chief results to be sought.

Nor is it the primary purpose of the choir to minister to the social, intellectual, or artistic pride of the congregation. Every church should have the very best music for its services that its means and resources will allow, and it is entirely just and discriminating to judge its culture and enterprise by its music. But this is a matter not of

pride, but of devotion and consecration to God; not a competition of purses and artistic discrimination, but a joyous delight in giving to God the very best and noblest of which we are capable, without regard to the opinion of the community. A church is at a low stage of religious life when the approval of men is its impelling motive.

Nor is the choir primarily intended to be a means of culture to the singer. True, it is a generous musical education to be a member of some church choirs; the methods used, the spirit of musical thoroughness and refined taste, the class of music rendered, the accurate and inspiring instruction of the leader, whether direct or indirect, make such an experience of greater value than the time and effort sacrificed deserve. But that soul is shallow indeed which knows no higher and nobler purpose than its own selfish development. It needs religious rather than musical growth by just so much more as religion is higher than music.

The choir is not primarily a means for elevating the musical tastes and capacities of the general congregation. This is a mistake often made by choir leaders who have more artistic than religious capacity. They lose sight of the spiritual needs of the people, forget the primary purpose of music in God's house, and select and render music that they fondly dream will chasten, deepen, and ennoble the musical tastes of the people to whom they are supposed to minister. Now, as an incidental purpose, always carefully subordinated to the great primary purpose of the choir, and never allowed to antagonize or hamper it, I have no quarrel with it; nay, more, I sympathize with it, as coöperating with all the other influences of God's house in ennobling and enlarging the

minds and hearts of the assembled worshippers. But to convert the house of God into a musical lecture-room is sacrilege.

The great primary purpose of the choir is to honour God in His sanctuary with praise and prayer and to aid the devotions of the assembled worshippers, both by assisting them and by representing them before God. While other results may follow, or even may be sought, this must be the supreme and all-controlling end that may not be sacrificed to any other consideration. No matter what the resources, vocal and instrumental, may be, no matter what rare skill may be secured for the rendition of the music, it is all a miserable failure if it does not truly honour God and lift the devotions of the hearers. This final end of the musical service must control the organization of the choir, its management, the selection and rendition of its music, and it is the only criterion of the proper means and methods the choir may employ.

II

THE FORM OF THE CHOIR

THERE are many forms which the choir may take. There is the quartet choir which has ruled supreme, and still is painfully evident in many of our larger churches. It is a sort of confession of defeat that the minister is unable to organize the musical forces of his people and work them effectively and steadily. It is such a limited form of the choir, that some of the higher choral possibilities are not open to it. The quartet choir is very much more apt to be ruled by purely artistic and selfish considerations. The solo work becomes a matter of display. The fact is that unless a singer has unique emotional power of a contagious kind, a solo is certain to provoke the critical rather than the devotional attitude of mind, and the service degenerates into a concert. The quartet singers are usually hired, and, while this gives absolute regularity to their attendance, it is apt to inject an element of commercialism and professionalism that usually is fatal to the spiritual effectiveness of their work.

Of course it is better to have a quartet choir than none at all, if the minister can control their work, and can assure himself that it will serve spiritual purposes and not the "lust of the ear and the pride of life" in his congregation. But in any case it should be considered a temporary makeshift until the latent talents of the congregation can be discovered and trained.

If a quartet choir is an unavoidable necessity, care

should be taken in the selection of the singers. In a chorus a few unreligious people are likely to have little influence; but with the solo singing expected of the members of the quartet, in the interest of sincerity, they ought all to be unfeignedly religious persons.

Four good solo singers do not necessarily make a good quartet. The timbre of their individual voices may be so strikingly different as to make the desirable blending impossible. A single voice of great individuality of colour will ruin the perfect union of the voices. Better sacrifice unusual range, or striking solo ability, than this quality of harmonious blending. F. W. Wodell, in his very excellent and helpful "Choir and Chorus Conducting," suggests that "it is less difficult and expensive to form a quartet choir on the basis of a baritone voice for the bass part. This would naturally mean the association with such a bass of a mezzo-contralto, a lyric tenor and a high soprano. Much of the modern music for quartet choirs is written for all the voices at high pitches, presumably for the sake of brilliancy, and such a quartet as has just been mentioned is needed to do it full justice." Another type of quartet suggested by Mr. Wodell consists of "a full mezzo, or dramatic soprano, a contralto, a robust tenor, and a full low bass."

A recent innovation in America is the boy choir, in which the boys take the place of the women. I have no religious scruples, no æsthetic prejudices, no congenital antipathies, no objections of any kind to well-trained, competent boy choirs. These young voices often have a delightful freshness and serene, passionless gladness which fit them for the expression of a limited range of joyful religious feeling. Outside of this their work is almost wholly mechanical; but this is no grave objection, for in

the formal services where they are usually employed, there is no call for profound depths of remorseful despair, or the heights of religious ecstasy.

It is very difficult to keep up a boy choir in an efficient, practicable way. Discipline must be rigidly emphasized, or there will be careless and thoughtless practice, irregularity of attendance, and flippancy in public work. The payment of a small weekly fee, and a system of fines, will serve as a basis for such discipline and somewhat obviate the difficulty, but even then, unless you have a leader who delights in the work and is willing to devote his leisure time to the winning and holding the loyalty and good-will of his charges by all sorts of expression of good comradeship, there is no permanency.

While I am pleased with the occasional introduction of boy choirs as a variation from the stupefying routine of our ordinary church services, I do enter my protest against the idea which underlies them, that it is unseemly that women should take prominent part in public worship. Choirs made up of men and boys, or of normal men and abnormal men with soprano and alto voices, were organized in the early and middle ages, because, owing to this ascetic doctrine, women's voices could not be employed. Nor is this idea yet extinct, as a recent Encyclical of Pope Pius X has directed a return to the ancient custom of excluding women from all Roman Catholic choirs; even previous to that the voices of women were heard in few of the great churches of Europe.

I remember well my admiration of the portly, heavy-mustached, handsome man I saw in the singers' gallery of the Choir Chapel in St. Peter's in Rome. I took it for granted that this was the basso-profundo of the choir.

Later a florid semi-operatic solo with a rumtitum accompaniment was sung by a soprano voice of clear but peculiar timbre, and looking up I was amazed to see that the soprano soloist was my magnificent Adonis. Anything more incongruous it has never been my fortune to see and hear, unless it was the rendering of Root's "Under the Palms" at the leading Methodist church of York, England, where all the alto solos were sung by men who used the falsetto register. To one accustomed to the prominent part played in American church music by female voices, the whole arrangement was distressingly absurd, unnatural, and monstrous, in spite of the knowledge of its theological and historical basis.

One of the Saxon princesses of Northern England made life very miserable for poor St. Cuthbert by her aggressive love-making, and he conceived such a hatred for the whole sex that, when he built the great cathedral at Durham, he first proposed to forbid admittance to women altogether, but finally was persuaded to give them a little space in the west or rear end. The women's dead-line can still be seen in the floor of the cathedral, a narrow band of black stone stretched across the nave.

One can forgive these cowled monks, misguided ascetics or gross in life, for their narrow views and exclusiveness, since the clerical organization of the choir, their celibate vows, as well as the accepted views of the inferiority and dangerousness of the sex, made the participation of women in the choral service impossible; but that men of this century, who have seen and possibly rejoiced over the social and civic advancement of the sex, should apparently take artistic pride in perpetuating this medieval monstrosity in the church, is beyond all patience.

Suppose the order of the Pope to exclude all women from our organized musical forces should be accepted generally in America, and spread through all the churches from ocean to ocean, what an impoverishment of our services it would bring! In half our churches the organists and directors, and the most acceptable and artistic singers are women. They have the leisure and aptitude, and hence the culture that is required to do this work well. Their golden talents of religious feeling and devotional living exalt the service, as the immaturity and ignorance of boys could not possibly do. Their capacity for self-sacrifice and loyalty to their work affords results that could not otherwise be attained.

There is no danger that boys will displace the women in our American choirs, but there is danger that none of us shall appreciate how much richer, stronger, and more truly worshipful our church music has become, because this foolish, and at root gross, prejudice against the participation of our sisters in the faith has been eradicated in our land. There is danger that we may thoughtlessly countenance the shallow-witted imitation of the remnants of medieval and barbarous Europe, which is sometimes urged by musicians, who in their anxiety to furnish some novelty and to be "up to date," would revive the fruits of medieval superstition and folly, and by ministers whose judgment is based on tradition as the only test of "churchliness."

Occasionally you find a men's choir doing good service in a church. There is a strength, a virility, in such a choir that is very attractive and inspiring. Even the tender emotions can be expressed by such music, especially if the singers are competent and can sing music of harmonic richness. One difficulty is that really good

voices for men's choirs are comparatively rare. Few voices are found in most American communities capable of taking the first tenor in a musical, pleasing way. Our tenors are almost all baritones, and when they try to reach the high notes they shriek; when they are compelled to sing a number of high notes in succession they flat. Under such a strain expression is out of the question. The baritones who sing the inner parts are often afflicted with a poor ear, do not sing in accurate pitch and so spoil the harmony. Second basses are nearly as scarce as first tenors, and in many men's choirs their lower notes are inaudible, or when heard, are mere unmusical growls without definite pitch.

A really good men's quartet or chorus is a great treasure to a church, as it is a musical resource that can be applied in many and varied ways, adding interest to the church service, proving an attraction in evangelistic services, supplying variety to song services and church concerts, and generally advancing the aggressive efficiency of the church to which they belong.

But a men's choir is a relish, a novelty, a special feature, not a complete solution of the choir problem. The unusual character of the combination of voices attracts too much interest and attention, and the message they sing is lost from sight. They are not fully representative of the general congregation in their sympathies and emotions. There are whole provinces of religious emotions they have not sufficient variety and pliability of style to express. These limitations of style and expressiveness are emphasized in the small range of the church music published for their use. There are few anthems composed for them and they usually confine themselves to Gospel songs. A men's quartet makes an admirable

adjunct to a church choir, but will not be found an adequate permanent substitute for it.

In other churches there is such a scarcity of men's voices that a choir of women's voices is the only possibility. A good chorus of pure women's voices is very delightful and impressive. There is an ethereal clarity, a vibrant yet serene feeling in such music that is heavenly. But its limitation of range of expression is even more pronounced than in the men's choir. There is no strength or majesty, only delicacy and tenderness. The same difficulty in finding proper voices is evident here also. Our sopranos and altos are both chiefly mezzo sopranos. High pure sopranos and low strong altos are rare voices. There is even less music written for women's than for men's voices. I should say that women's choirs are less attractive to general audiences and less likely to have permanent value for the musical service than men's choirs.

We have found that the quartet choir, the boy choir, the men's choir, and the women's choir, all have their value, but that they all are too limited in their range of expression to permanently serve all the musical needs of any congregation. They are admirable for variety, for special occasions when the situation calls for something unique and unusual, or for peculiar adaptation to special circumstances. Each is valuable in its place, but any one alone is insufficient.

The ideal choir, after all, is the chorus choir made up of the best voices in the congregation. Twenty voices of moderate range and melodiousness can do more to lift the spirit of the worshipper than the best trained quartet in the land.

In the first place the chorus choir is a part of the con-

gregation. It is in personal relation to the members of the congregation, to the life of the church in all its aspects and phases. It becomes representative, therefore, in a sense that no quartet choir can possibly be. Being representative there are bonds of sympathy and interest between the choir and the congregation that make effective results possible that are entirely out of the question with the quartet choir. It is also much more impressive and effective than the choir of four solo voices. The large mass of voices render possible the singing of majestic music which is beyond the limitations of the quartet choir.

In developing the chorus choir the pastor can have a very comfortable sense of adding to the strength and culture and effectiveness of his own people. It will also bring many more persons into a more direct relation with the church life and so add to their interest and usefulness in other aspects of church work. It presents, moreover, another opportunity for the development of the social life among his people, for these singers will come from different elements, coteries, and strata of his people and so form another bond of good-will and fellowship which are only too sorely needed in many of our congregations. That with a good chorus it is possible to form a men's choir and a women's choir for occasional use is another valuable feature. Indeed in a well organized and developed chorus choir one can have the solo work, the quartet choir, the men's choir, and the women's choir, and so provide a richness of resources, a possibility of variety, that will add endless interest to the work of the church if wisely and tactfully used.

It is true that the volunteer choir is a difficult proposition. Taken from all classes of society and of intellectual

life, there are possibilities of friction that must be taken into account. Musical people are naturally sensitive people. They are, therefore, sometimes difficult to handle, and the choir often is a thorn in the side of the pastor. Their frequent quarrels, irregularity in attendance, their whims and notions regarding the music they sing, all serve to keep the minister in painful suspense. Some of the singers will flat, others will sharp, many are laggard in time, and all these and many other musical shortcomings and failings will add to the difficulties of the leader. The uncertainty of attendance at any given service is often a source of great anxiety and sometimes of painful mortification to the minister. But with all the shortcomings and difficulties attending the volunteer chorus choir, it still remains the ideal choir, with the largest possibilities, with the best results.

But the special music of the church need not be confined to this chorus choir. Variety demands an occasional change which can best be secured by dropping out the regular choir and using some substitute for it. What that substitute shall be must depend on the local situation. An adjunct choir or choirs will be entirely feasible. This may consist of children, either boys or girls, or both, or of young people who are either not sufficiently developed to sing regularly or who do not care to sacrifice the necessary time. There may be one choir consisting entirely of small children, another of half-grown girls, another of half-grown boys, and another of young people. There may even be such a choir of grown persons who are musical and well-trained who are not in a position to sing regularly.

Depending on the character of the material such an organization may be called the Adjunct Choir, or the

Choir Club, or the Junior Choir, or the Children's Choir, as the case may be. Social organization will be even more advisable than in the case of the regular choir, as otherwise there will be no regular work to keep the organization in motion. Of course, there must be meetings for instruction and practice under the general, if not the immediate, direction of the choir leader. The music must depend on the general ability of the organization, but must be adapted to actual use in the church service. Such supplementary resources may be used in connection with the regular choir as an extra relish, so to speak, or in place of it from time to time, giving the regular singers a little vacation.

III

THE PERSONNEL OF THE CHOIR

AS far as possible the chorus choir should ordinarily contain all the accessible vocal talent in the congregation. There are many voices that have no fitness for solo work, which, supported by stronger voices, add not only body but richness to the tone of the chorus. Unless it is too strident and marked, a slight individuality of timbre is not objectionable in a voice for chorus work. The "off-colour" voices occasionally add a brilliant value to the tone of the whole chorus that is often immensely effective and impressive. There is occasionally a fastidiousness of ear in the choice of singers that is quite unfortunate, as it shuts out from active service persons who need the help such an opportunity to help would afford. Besides, some of these "ugly ducklings" have a very strange way of turning out to be swans under the educational advantages work in the choir affords.

Eight voices equally divided as to parts is usually spoken of as a double quartet, rather than as a chorus choir. Lowell Mason held that "The smallest number which can constitute a choir according to the modern use of the word is twelve. . . . An ordinary church choir cannot be successful with a less number than about twenty-four voices, or six voices on a part." With all due respect to Dr. Mason, there are probably more efficient chorus choirs in the land having less than twenty-

four than there are those having twenty-four or more voices. Of course, the more good voices one can secure the better. The individuality of the voices, and their several shortcomings and defects, are lost in the general effect in a larger choir, as they cannot be in a double quartet or in a choir of ten or twelve voices. Too much depends on the average character of the voices, on their force, quality, training and blending that Dr. Mason's rule should have any great weight.

His suggestion that there should be an equal number of voices on a part is misleading. Men's voices as a rule are stronger than women's. A robust tenor or a basso-profundo will balance two average women's voices. In a choir of sixteen voices four basses and three tenors will likely balance three altos and six sopranos. Too much depends on the individual voices to apply any rule without discrimination. A single strong low bass will count for as much as two average baritones.

A very important matter is the securing of a perfect blending of the voices. The more nearly the voices resemble each other in quality, the more perfect is their harmony. A single voice of peculiar timbre will spoil the work of a small choir, while a large chorus will only be the richer for the partly submerged individual quality. In any chorus, the standing out separately of any voice, because of its force or its colour of tone, is a blemish. The ideal is the loss of the individual voice in the general mass of blending tone.

The better the singers can read music the more valuable they are, of course; but where good readers are not plentiful, there should be organized a junior choir, to whom regular instruction is given, until one by one they can be promoted into the regular choir. If possible, every

full member ought to be able to read plain music. Chromatic passages will puzzle most amateur singers, and it would be folly to expect them to sing them at sight. Still they ought to be able to control their voices sufficiently well to learn them by rote.

In organizing the chorus choir the social lines of cleavage should be utterly ignored. The servant girl with a good voice and native musical feeling should feel as welcome as her mistress. While it does not follow that there should be social intimacy in the choir, there can be the courtesy which any well-bred person demands of himself, and the Christian charity which overlooks the ignorance and lack of breeding evinced by those less fortunately placed in the social scale. The house and worship of God should know no social disparities. Where they are allowed to appear, the very essence of Christianity is repudiated.

There is often objection raised to singing in a chorus by singers who have taken lessons, on the plea that chorus singing will harm their voices and that their teachers have forbidden it. What F. W. Wodell in his "Choir and Chorus Conducting" emphatically declares, is true, that "The teacher of singing who condemns, without reserve, chorus singing for vocal students, thereby confesses ignorance of chorus work, and also a lack of confidence in his own teaching." His other remark in this connection is equally deserving of attention, that "Well taught vocal students, who have passed the primary stages of instruction, when singing in chorus under a director of fine taste who understands the voice, can come to no harm vocally, and will benefit musically by the experience."

The question whether unconverted persons should be

allowed to sing in the choir comes up for discussion at rather frequent intervals. That it would be better if all choir singers were Christians, no one will deny. Theoretically, Christians ought to sing more effectively than even unreligious, not to say irreligious, persons, but practically, there is often no perceptible difference. Moody's argument, that "it is no more inconsistent to have an ungodly minister than to have ungodly people singing in the church choir," does not have a great deal of force. The parallel fails because the singer is too subordinate. As well insist that all money given for the support of the church be contributed by professors of religion. This is no place for the application of cast-iron rules so dear to precise, mechanical minds. Many a man turned his face towards God when he began contributing to the expense of sustaining his worship, and eventually became an active Christian, all resulting from the little seed-corn of interest. Many a young person takes the first step towards a Christian life when he joins the choir.

But all this presupposes that the bulk of the church contributors, and, equally, that most of the choir are Christians. A church chiefly supported by worldly people, no matter how respectable, soon drops to their spiritual level. A choir that is made up of Christian people needs to guard against motives of pride and vanity. How can an unreligious choir hope to escape from these influences so fatal to true worship?

So long as the general spirit and influence of the choir are religious, the occasional unconverted singer is to be welcomed with the hope that he will be helped as well as help. Of course, here again good sense must be used. If such a person is notoriously drunken, immoral, or antagonistic in his attitude towards religion, he should not

be admitted, no matter how good a singer he may be. When it becomes known that such a person was tipsy during the service, or that he goes out during the service to refresh himself at a saloon, the whole church is discredited if his services are continued. As in most other questions that are not settled, there is a golden mean.

It will depend not only upon the proportion of unconverted persons in the choir, but upon the influence which they exert upon the choir. It is possible for a single unconverted person to have such an influence in a choir as to secularize all its work and to bring it down to an exclusively artistic basis which will, to a great extent, neutralize its religious value. On the other hand, it may be that a number of unconverted persons in the choir shall be so dominated by its general religious spirit that their influence for degrading the work of the choir into a mere artistic performance will not be felt. Indeed, in many choirs it has been the rule, that unconverted persons brought into the choir have speedily been led to accept Christ, and to become active workers in the church. It ought to be recognized as a duty by the religious members of a choir, to lead their unreligious fellow-workers to accept Christ as speedily as that result can be reached, not only for the sake of the choir, but also for that of the persons themselves, whose eternal interests are at stake.

In some churches it may be wise and practicable to hedge about the entrance into the choir with formal examinations of voice and facility of reading, and so add to the dignity and self-respect of the choir. In any case, every member should be impressed with the great privilege, as well as responsibility, of his work in order to develop his loyal and conscientious devotion and

assure his continuous coöperation. A strong choir spirit should be encouraged, and a public sentiment built up that will weld these heterogeneous elements into a body of unified power and sentiment, free from the factions and cabals that so often are the causes of its wreck or decay.

IV

THE ORGANIZATION OF THE CHOIR

A LARGE chorus choir ought to have a separate organization. A regular constitution and by-laws, with all the usual officers, are desirable. There should also be an executive committee consisting of the general officers and two additional members elected by the choir. The president should look after the temporalities, so to speak, leaving the music director free to devote all his time to the purely musical phases of the work. Looking after absentees, securing new members, providing for the social side of the choir's work, looking after the business interests of the choir, its income and expenditures, concerts, hiring solo singers, and the like, should be responsibilities assigned to the officers and executive committee. The treasurer should be the financial manager and disburse all moneys, no matter whence they are derived.

This cabinet of officers should not be the final board of control, for above it is the pastor, the director, and the music committee of the church. All important matters should be submitted to the choir for its approval in order to stimulate its interest in every phase of its work. Indeed this is one of the fundamental reasons for such a thorough business organization. Regular business meetings can be held after specified rehearsals or on the call of the executive committee.

While I am aware that such an organization has been

called a "society for the prevention of the peace and efficiency of choir directors," and a strong plea made that the director should be the autocrat of the choir, I still think that with proper diplomacy the benefits of both systems may be secured. The director should be the musical head—the absolute monarch, if you please,—when purely musical work is on hand, but why burden him with "serving tables"?

If the materials for a chorus choir are abundant it may be well to divide it into, say, four sections equally balanced in voices, skill, confidence, and in the parts, requiring only three sections to sing at any one time, except on very special occasions when all are wanted. In this way every singer gets a Sunday off every four weeks, and perfect attendance can be insisted upon when on duty. Private arrangements for exchanging to suit individual convenience may be allowed under the supervision and approval of president, secretary, or director.

Then there should be a careful canvass and organization of the singers of the choir. There should be a definite appointment of a quartet of soloists, to whom all solos, duets, trios, and quartets should be assigned for a specified time, three or six months. This may be done by the election of the choir or by the appointment of the leader. If the solo talent is abundant and of equal skill and power, there may be a second quartet appointed, alternating with the first at the pleasure of the director. Or, there may be an unwritten law of complete change at the end of each term, thus giving all the solo talent an opportunity.

The ladies' voices should be carefully located as first and second sopranos and first and second altos, every person knowing definitely which part she is to sing, so

that there need be no delay for organization in case a chorus for women's voices is decided upon, or one occurs in the course of a number chosen. The same course should be pursued with the men's voices. As new members come in, they should be carefully assigned, keeping in view not only the range of the individual voice, but the balancing of the parts as well.

A quartet of women's voices and one of men's voices, which need not be solo voices at all, may be selected from the material at hand and so interest and bring into prominence singers who otherwise might receive no recognition. With the voices thus organized the choir is ready for the widest possible selection of music and capable of producing a great variety of effects.

The thoroughness of such an organization stimulates the director to take advantage of its magnificent possibilities, and a finer selection of music may be made. On the other hand, his failure to utilize every feature of such an organization, as opportunity offers, will make it a dead letter, and it will break down of its own weight. Of course, so elaborate an organization is only possible in a large choir of forty or more voices, but even a small choir can organize its mixed, women's, and men's quartets, and so realize some of the advantages outlined above. These suggestions are to be applied with discretion and discrimination and worked out with a steady purpose and unfailing tact.

Back of such a choir the church must have supervisory organization. If the pastor has the strength, he may be his own music committee, and look after the musical interests of the church in person. But if he lacks the necessary information and training, as well as time and strength, it may be well to have a music committee of

one or three who shall be held responsible for the general conduct of the music of the public service.

If such a music committee is not itself musical, in the professional sense of the word, it will not greatly matter. It should, however, consist of persons who are tactful and considerate, fertile in resources and plans, not easily discouraged, sufficiently versed in music to know good work when they hear it, and yet imbued with a practical sense of music that shall assure their coöperation with the plans of the pastor.

Nevertheless, if the pastor has an energetic, faithful, and discreet choir leader, who will accept responsibility for all phases of the musical service, the music committee can be dispensed with as a needless piece of machinery. This leader should be directly responsible to the pastor and to the official board or vestry by whom he ought to be appointed and clothed with all necessary authority.

V

THE CHOIR DIRECTOR

THE real organizing force in any body of singers is its musical director; without him it is simply a mob. Under his direction, it largely becomes an expression of his personality, with his faults or his virtues. If he is indifferent, or listless, it will be lacking in spirit and sharpness of attack; if he is slipshod and lacking in conscientiousness, its work will be incorrect and ragged; if he is ignorant and inefficient, the chorus will blunder and discredit itself in like measure; if he is wanting in musical feeling and perception, its interpretation will be inadequate and unsatisfactory. But if he is full of enthusiasm and courage, exact in his knowledge of music, and fastidious in every mechanical detail, if he is brimful of musical feeling, quick to apprehend the composer's purpose and to see possibilities of new and varied interpretations of music in hand, the work of the chorus will rise to the same high plane of excellence.

In any choir, therefore, the leader is the key to the situation, and the choice should be made with the greatest care. It may be worth while to emphasize the traits that are needed to round out an ideal choir leader. Some of them are absolutely indispensable to any measure of success, others are desirable, but not essential.

The choir leader must needs be a man of decision of character. No merely nice man, no inoffensive, negatively good fellow will do; he must be a leader among

men by native impulse and instinct. Instinctive deference to the will or wishes of others, pleasing as such a trait may be in ordinary social life, is a serious fault in a choir leader. He must have ideas of his own and be impressed that they are just right and absolutely essential to success. He must be reasonably sure of his opinion regarding every phase of choir work. Decision is the great virtue that counts in his position, and he had better have too much than too little, if other virtues are present in the same proportion. He is definitely responsible for the work of the choir, and the choir must accept his decisions in musical matters as final, else there will be endless discussion, degenerating into wrangling and strife, and a helpless disorganization fatal to all good work.

The choir leader must be a man of discretion and intelligence. Second only to the minister in his influence on the impressiveness and effectiveness of the church service, he needs to be judicious in adapting the means he controls in such a way as to produce the desired end. He ought to be responsive to the ideas of his pastor and know how to help and not to hinder his larger plans. Dealing with the varied human nature gathered in his choir, the focus of all its social as well as its musical interest, he needs to be a strategist of no mean order, and a diplomatist full of resources, to get out of it the best results with the least possible friction and the largest possible enthusiasm. A man of decision, he must know how to decide wisely, and, while guiding with firmness, to let the choir see and feel only kindliness and tact.

Another part of the choir leader's fitness is large musical capacity and reasonably complete musical training. At the very least, he should be superior to his singers in musical information and insight. It is hard

for sensitive singers to endure the authority of any one with less ability and instruction than themselves. The very basis of respect and authority is wanting. Lack of musical knowledge and insight, whether in mechanical detail or the larger interpretation, does grievous harm to the choir, leading to bad habits, misunderstandings, and utter inefficiency. New points are constantly coming up for correction, new details of typography and composer's directions, where ignorance would utterly defeat the writer's purpose and neutralize the effect of the music upon the congregation. An ignorant man, out of the very emptiness of his ignorance, will evolve ideas and notions regarding the music in hand that would make the choir the laughing-stock of better informed people. No choir leader can know too much; he may know altogether too little.

If the director has the necessary knowledge and skill to train his choir vocally, much better artistic results may be expected. He ought to know at least enough about the human voice to secure a good quality of tone out of his singers and to prevent his abuse of the voices entrusted to his direction.

Need I insist that the choir director, who is also the responsible congregational precentor, should know his hymnal well in all its aspects? He should have a strong sense of literary and lyric values in hymns, and be keenly susceptible to their spiritual appeal. He cannot hope to teach his choir to render them intelligently and effectually without such a grasp of their meaning. He must be able to discriminate between what is simply good music and really good and useful congregational tunes, in order that his selection may be practicable. Most choir directors are very indifferent to this phase of their work,

and should be kindly reminded of the opportunity for usefulness they are missing.

The choir leader must be a practical man. He must have a definite religious and devotional aim: the inspiration and help of the listening congregation. He must not be an artistic egoist, insisting that only the music he personally enjoys and approves shall be rendered. He must not be a musical idealist with near-sighted vision only for the standard of music he has set up, but a practical worker, using music as a means to a higher end. He must study the intellectual and spiritual needs of his people. This will determine his choice of music, his selection of singers, his style of rendition, his relation to the pastor and congregation.

Whatever else the choir leader may be, he must be a Christian. Only a spiritual man, who personally knows what devotion towards God is, can properly guide the musical expression of the worship of both choir and congregation. As well set a blind man to oversee the mural decorations of the church, as to expect a man who cannot pray, and who has no sense of the immediate presence of God in His temple, to lead the expression of the religious emotions of truly devout people. No, the music is not conventional and cannot be managed by conventional prescription. When it is so conceived, it becomes apples of Sodom to the true worshipper, filling his mouth with dust and ashes. No unreligious man has any right to preside in a choir loft; he is guilty of sacrilege and blasphemy in idly taking upon his lips the sacred songs that are supposed to reach the ears of God. Better take an inferior leader with a devout mind than his superior without it.

The choir leader has no sinecure, if he does all he

ought to do and does it well. He has the responsibility for the general management of the church's music and must do all its planning in this line. He must know the needs of the various occasions that arise, whether the church year is strictly observed or not. The plans of the minister are to be learned and studied, in order that the choir's share of the program may be strictly in line with the forward movement of the church. This one point of nice adaptation to the general work of the congregation requires more careful thought than many leaders give to all their work.

The selection of music to meet these recognized needs is no small task. Of course the choir has its anthem books, choir journals, and octavos, but even these, rich as they may be, do not always furnish the exact number required for the pastor's program or the particular exigency of the situation. Then there must be search and examination of music until the appropriate number is found. Perhaps a new supply of music is needed, new books are to be provided, a suitable journal is to be selected, a fresh supply of octavos to be chosen. In order to have the widest range of selection, he must know something of all the leading publishers of sacred music and the styles and grades of difficulty they represent. But all this means study of the situation and careful deliberation with the true purpose of church music clearly in view.

Then the choir leader must keep close watch on the musical people of his congregation. He must be a discoverer of talent and voice, however unpretentious or unheralded. He ought to watch the children in the Sunday-school, for an occasional boy soprano or alto may be found who will be a valuable help in his choir, not to speak of the young women that have budding voices that need

to be encouraged and developed, or of the boys whose voices are changing into something desirable for the chorus choir.

Certainly, the choir leader must be something of a mixer to find out these unfledged choir singers and train them for future usefulness, but how can a man know the needs of a people with whom he does not mingle? He needs to know the several social and religious strata which compose his congregation in order that he may secure general coöperation and not ignorantly or thoughtlessly call attention to the various lines of cleavage which are usually the chief danger in the American voluntary church. This close touch with all phases of the church's life will help him to avoid many of the pitfalls which lie in his way in the conduct of the choir itself, and which often precipitate unnecessary contention and strife.

Then he ought to know the exact capacity of the several singers in his choir, unbiased in his judgment by any personal likes or dislikes. Absolute justice should be observed in this particular, as it occasionally happens that very nice people have poor voices, and some disagreeable persons have good ones. It may be well to make excuses for testing privately the value of some voices regarding which there is an uncertainty, as the time of the choir should not be wasted on such rehearsals, nor the feelings of unsuccessful solo aspirants needlessly wounded.

In a volunteer choir whose members sing gratuitously, there may be need of a little more social recognition of the singers than is required in a paid choir. Kind words from the leader, inquiries after friends, sympathy in sorrow, congratulations over some happy event, a kindly jest, a merry remark, all have their value in binding the choir together. At the little social gatherings of the choir the

choir leader will be *ex officio* master of ceremonies. An occasional round of social duties thus becomes no small part of the work of the leader.

It is often possible to extend the range of his social activities to the outside world and to other churches. In many communities it would prove an inspiration to all the churches, if their several choirs occasionally united on some more ambitious program than any one choir would care to attempt. A fraternal feeling between the several choir leaders would make such an enterprise possible. Quite frequently there are other lines of work, such as Y. M. C. A., W. C. A., hospitals, etc., that may be helped in one way or another. In all these the individual choir leader must be the one to take the initiative.

Yes, the choir leader should be the musical pastor, with the same responsibility for the congregation he serves, and for the community in which he lives, as has the pastor-in-chief, and only in this attitude can he realize the full measure of his possibilities of usefulness.

Whatever the leader's geniality may be in his personal relations to the singers, when he takes the baton to lead he becomes the rigid disciplinarian, with an eye single to the best obtainable musical and spiritual results. There should be an added dignity of office, a sense of the seriousness of the work to be done, an air of attending strictly to the business in hand, that will have great moral value in keeping the choir under control. The larger the choir, the more important this becomes, if good discipline is to be maintained. In quartets or octets this formal attitude may be unnecessary, but even in them the essence of authority and earnestness of purpose is needed for the best work. A careless, flippant air on the part of the leader is demoralizing to the choir and invites criticism and im-

pertinence. There need be no offensiveness in his manner, no cessation of kindliness or loss of courtesy; but through it all the choir should realize that the leader proposes to do the utmost possible work in the shortest possible time.

The leader should have a very definite understanding that he is to be entirely free to criticise his choir, either collectively or individually, as need may require, without personal offense being taken. That is his particular business, and any singer, who is so sensitive that he can not endure it, should withdraw from the choir, as too fragile of mould to do actual service in the world. At the same time, the leader is under bonds not to allow the slightest element of personal feeling to enter into his correction. Scolding or harshness is utterly out of place. A kind, calm suggestion will usually do better service than a harsh reflection on a singer's lack of ability or slowness of perception. A singer who really needs sharp and unkind prodding, because of indifference, carelessness, or worse, should be replaced by some one else at the first opportunity, as he flats the note of kindliness in the choir.

Where there is evident in a singer a serious purpose to do all that is possible, but a lack of quickness, or capacity, the leader should cultivate infinite patience. It is painful enough for a singer to butt his head against the stone wall of his limited apprehension or power, without being publicly pilloried by the sarcasm or abuse of the leader. He probably will be helped by a little encouragement or praise, while sharp words will depress his nerve.

Not only must the leader be patient himself, but he must develop the same grace in his singers, so that they will be content to repeat again and again a passage over

which some less gifted one of their number is stumbling. Perhaps the best way to secure this is to quietly take it for granted and to express amazement should any of the singers manifest a lack of it. Should one of the habitually impatient members of the choir have difficulty, the need of patience may then be commented upon kindly and impersonally, and the needed lesson so impressed.

Of course, this patience must not degenerate into indifference and sloth. The leader should spur his choir to the very quick, in order to get as much out of them as is at all possible during the short weekly rehearsal. Patience that allows dawdling is a virtue down at the heels, without grace or usefulness. The golden mean should be sought. Rasping, ranting, scolding, on the one hand, should be avoided as unworthy a Christian gentleman, and on the other, patience, when it ceases to be a virtue, should no longer be cherished.

The choir leader must see that the needed work is done and done right. The good nature and sympathy, that prevent a leader from keeping a choir practicing until it has really learned its music, are a weakness that deserves contempt. He may use many ways of keeping them in good humour and full of courage. Tell them a good story that is *apropos*, flatter them to the top of their bent, scold them in a jolly way, hold them to their work by sheer force of will,—but the music must be studied with spirited attention until it is mastered. Nothing else will do, and nothing else should be considered, no matter how often some passages must be reiterated, no matter if the anthem is repeated a score of times. Voices may become hoarse or may even flat; a few minutes of rest will wonderfully relieve that, and the work should then go steadily on to a complete finish.

The choir leader should himself cherish high ideals of work, and impress them on his singers until they make it a matter of conscience as well as of pride to make their share of the divine service the very best attainable. Past failures may be kindly discussed and their causes pointed out. The selection of the music may have been at fault, the practice insufficient, the choir indifferent and listless during service; there may have been a lack of religious feeling, or at some critical point one or the other of the parts may have been careless and caused a break; whatever the weakness it should be dispassionately analyzed and the ideals of good singing raised.

If the choir leader's sense of finish and completeness be keen, the choir will soon rise to its requirements and will take pleasure in realizing his ideals. They will learn to sing *pianissimo* without flatting or muffling the tones, or *fortissimo* without shrieking. They will retard or accelerate the movement together, and their *crescendos* and *diminuendos* will be smoothly and intelligently done. *Staccato* and *legato* will have an actual meaning, and a swell will be something more than an irregular burst of noise. They will not gasp for breath in the midst of a musical phrase, nor sing all the rests. They will watch their leader and catch his interpretation from the movement of his hands and the expression of his face. But impressing these ideals is not the work of a single rehearsal, but of scores and even hundreds of them.

The choir's ideals of the music to be rendered should also be given direction by the choir leader. This is particularly the case where low ideals exist. I believe that an intelligent choir will learn to appreciate a very high grade of music. While the needs of the congregation should have the determining voice, the choir should

be able to render and appreciate something better than an average congregation enjoys, and its right at least occasionally to please itself should be asserted. A broad, catholic taste, that will enjoy both Emerson and Buck, is the desirable culmination of the proper training of a choir in this matter.

After all, nothing counts in a choir leader with his choir quite so much as sheer manliness. Sincerity, straightforwardness, unswerving justice, consideration for others, conscientiousness in all phases of his work, will have the right of way as long as the world stands; and the choir leader who possesses these traits to any considerable extent may be sure of the respect and goodwill, and hence of the obedience, of his singers.

VI

THE ORGANIST

ONLY second to the choir director is the organist. He should be a musician by the grace of God as well as by the grace of practice. Dr. Havergal well says he should have "besides fingers and feet, a soul." Whatever his instrument, he ought to be master of its resources, not only for the sake of his own solo playing, but for that of the accompaniment of the choir as well. If he has interpretative insight, he can greatly aid the leader in giving the choir a correct idea of the needed expression of a piece. He ought, of course, to be subordinate to the leader, with whom he should be on most cordial terms, as friction between these leaders works unceasing mischief. It is no small privilege to have a good organist, one who can subordinate himself to those above him cheerfully and intelligently, and yet in his own domain can contribute by his skill and taste to the general result that is sought. Such an organist will not only be a large determining factor in the success of the choir but also of the congregational singing.

If he is slipshod, careless, lazy, unintelligent, and without musical sense, he is a regular "Old Man of the Sea" about the neck of the choir, marring their finest work and discouraging every worthy ambition. He is late at rehearsals, and keeps the choir full of apprehension at the service for fear he will be absent when the service begins; he pulls out all the stops and drowns out the soloists with

his accompaniments; he never plays an anthem twice the same way, bringing out *fortissimos* where *pianissimos* are indicated, and closing the swell where a *crescendo* is expected. He strikes flats where sharps are indicated on cue notes and throws the choir into confusion; he starts too soon or too late; he misunderstands the plain directions of the leader and begins the repetition of a passage in practice at the wrong place; he is a general nuisance at rehearsal, and at public service a thorn in the side of the leader and of the choir. Woe to the occasional choir that has such a burden to bear!

But if he is prompt and reliable, industrious and conscientious, full of musical feeling and sense of fitness; if he is a help to the soloist and an inspiring interpreter to the choir; if he is full of resources and suggestions in unexpected emergencies, and able to gloss over deficiencies in public performances; if he is good-natured and clever, always genial and ready to help, be sure he is worth his weight in gold, and let him feel that he is properly valued and appreciated. If he is a voluntary worker, a Christmas purse will be a practical compliment that cannot be misunderstood. In any case, a kind hand on the arm or shoulder, a smiling face looking into his, and a phrase, "How you can make that organ talk!" or "I couldn't have gotten my part right to-night without your playing,"—any kind words of sincere appreciation—will put new enthusiasm and courage into his heart. Give him just as much praise as he can stand,—no more.

In some cases it may be wise to combine the offices of choir director and organist in one person, but usually each has enough to do to keep one man busy. An organist has no opportunity for the direct personal relation

to the congregation a director ought to have. With a large share of his attention devoted to his instrument, he cannot watch the individual singers and parts with the care they usually demand. Besides the instrument covers the voices of the singers to such a degree that he cannot detect the false notes. Moreover, the organist usually is instrumental in his training and sympathies, and rarely is able to train a choir well. Still less is he able, either by training or opportunity, to lead and assist in the congregational singing which is so important a part of the choir leader's work. On the other hand, he has the marked advantage of being able to indicate exactly the time and expression he desires to give the music in hand, and to gloss over the imperfections of the choir or of the soloists.

VII

THE CHOIR REHEARSAL

HAVING considered the personnel of the choir and its organization, let us now take up its varied activities. There is no more important phase of its work than its rehearsal. Usually this should be held in the church, although there may be good reasons for holding it elsewhere. If a small room is available in the church edifice, it may be furnished with a stove, chairs, and a piano for rehearsals in cold weather when it is difficult to heat the choir loft. If the church cannot be properly heated, the choir had better meet in a private house. It is a crime to ask a choir to sing in a cold room where every breath taken in singing throws cold air upon the excited and susceptible air passages in head and throat. How often the Sunday's work is nearly ruined by the illness of important singers who caught cold at choir rehearsal. Rehearsal at private homes has some social advantages that are valuable. The gathering is less official and more personal and there is greater social freedom. It may be well to have a portable organ for this purpose, as pianos are not always available or in tune.

The ideal rehearsal begins promptly on time. No matter what singers are absent, no matter if the organist is absent, begin on time. If no substitute organist is at hand, sing without an instrument. It is excellent train-

ing. In a short time you will have little trouble with tardiness, and much valuable time will be saved.

At the rap of the baton the choir instantly takes its place in proper order. While it is not essential, in general it is better to have the sopranos and tenors to the right of the leader, and the altos and basses to the left. The opposite arrangement is really the traditional one, but there is no special reason for it in ordinary choir work. Perhaps it is because I have been an organist, but I like to have the sopranos at my right for the same reason that the higher tones of the keyboard are at the player's right! Where the men are few, they may be put in front and so help the balance of parts. The rule having been made, let it be inflexibly adhered to as avoiding waste of time in discussion and readjustment. If the chorus is well organized, the firsts and seconds in each part should sit separately, so that in case of passages for men's and women's voices they may be sung without stopping a moment for reorganization.

It is not usual to begin a rehearsal with prayer, but, if it be devout and genuine, it ought to be a great help in securing the right spiritual purpose in the choir. The evil spirit of secularity, which does so much to rob choirs of their practical efficiency, would be banished by such a recognition of the religious purpose of the evening's work. The great chorus choir of the Chicago Avenue Church not only opens its rehearsals with prayer, but closes with a season of devotion. In any chorus choir of twelve voices and more such a devotional exercise would be entirely in place.

But it is better not to have any prayer, if it is purely mechanical and perfunctory. There is already too much singing and praying, when the heart is far from God.

Yet, if the choir itself is not spiritually minded, the pastor may attend in person and by his own opening prayer kindle the lacking spiritual interest.

Of course, the selections to be practiced are already made and both leader and organist have them well in hand. The difficult places in each of the several parts have been noted and the exact measures that need to be rehearsed over and over again exactly determined, so that no time may be wasted in singing over measures that are easy. If there are solos, the persons who are to sing them have been selected, and, if they do not read music well, have been notified of their appointment in order that they may be prepared with their parts.

Let me stop a moment at this point to emphasize that the director's beating of time and other signals should be absolutely clear to the choir. A good many leaders make a lot of unmeaning gesticulations that not only have no value in themselves, but actually submerge the few that have. The right hand should be used to beat the time,—down, left, right, up, or down, left, up, etc., as the case may be. Where the rhythm is involved the beats may be divided, giving two strokes to each beat. But this should be done only in certain involved phrases, not as a general rule. I have noticed lately among "smart" leaders a fashion of beating time in a series of upward strokes; this is very confusing and unscientific. I presume it is a mere passing "smart-alec-ism"! The left hand should indicate the force by a series of signals which should be thoroughly worked out by the director and clearly understood by the choir.

The attention of the choir having been won and the selection having been announced, the organist will proceed to play it through fairly softly from beginning to

end, accompanied by such comments from the leader as to time and force as may seem necessary. It may be well occasionally to have the organist repeat passages that are difficult or whose rhythm or expression need special attention. The chief difficulty in this procedure in most choirs is that of securing the attention of the choir to the organist's playing. Unless discipline is rigidly insisted upon, the singers will talk and lose the whole value of the organist's rehearsal of the piece. The director should hold their attention by his minute explanations as the playing proceeds.

It may be desirable to have the choir, either as a whole or in its several parts, try some of the more difficult passages in order to conquer the difficulties in advance. In this way the choir gets a clear idea of the general movement and spirit of the anthem, knows just exactly what to expect in the way of difficulties, and has already partially solved the problems presented. A clear mental picture of what is to be accomplished is really half the battle, whether the singers read notes or not. Then let the choir as a whole take up the anthem and sing it through. They may break down again and again; let them pick themselves up and go on until the whole has been sung. By this time both director and choir will know exactly where the most drill is necessary.

It may be that certain parts have difficult passages that need to be studied separately. This should be done, but as quickly as possible, lest the other singers become listless and uninterested. Better call upon the other parts to sing the difficult phrase or passage as a unison, if the difficulty requires undue time. That will act as a spur to the singers who are lagging. Time should not be wasted on the easy parts, but every energy concentrated on the

halting phrases. When these have been taken up one by one and mastered, the whole should be sung again from beginning to end. The progress that will have been made will elate the choir and reward them for all their work.

Now that the mechanical obstacles have been overcome, the musical sense and emotional burden of the anthem must be made clear. The notes now being known, the eyes of the choir should be demanded by the leader in order that not only he may indicate by methods of beating time and by signs and signals previously agreed upon, but also have the singers realize the variations of time and force that are needed to bring out the idea of the writers both of the music and of the text. It may be well to study the text with the choir, emphasizing its varying feeling, in order that it may be expressed in singing. A solemn and sincere statement of the particular purpose the anthem is intended to realize may do much to call out the proper attitude of mind on the part of the singers.

At this point the leader will give special attention to the perfect intonation and blending of the voices of his singers. The singers should be admonished each to listen to the singing of the rest and to make a conscious effort to be absolutely true in pitch and quality of tone. In chords that are held, the choir should sustain the tone without wavering, imitating the steadiness of the tone of the organ. Indeed, this " organ tone " is indispensable to the best singing. If any of the singers are indulging in solo affectations and are so disturbing the perfect *ensemble*, this is the place to correct them. Rev. Clarence W. Bispham in a lecture before the General Theological Seminary of the Protestant Episcopal Church on " Prac-

tical Suggestions on Church Music" gives this urgent counsel: "Never for a moment allow whining or tremolo in your tenors. It is a trick of singing. It is a noxious weed." I presume he means the sliding of the voice called *portamento* when he speaks of "whining." It is only allowable in cases of extreme hysterical passion, and should be rooted out of a choir without relenting.

The tremolo is even more common, and, if it were possible, more vulgar and offensive to good taste. Singers who have this tremolo disease have no business in a choir; there can be no perfect blending of the voices where it is allowed. Organists who constantly pull out the tremolo stop, and violinists and cornetists who shake their hands incessantly when they play, ought to be admonished that the best taste condemns lavish use of the tremolo as cheap, tawdry, and vulgar.

Now is the time, also, to watch the enunciation of the words. The constant complaint of the congregation is that the words cannot be understood. If the singing is done for the benefit of the hearers, or as representing them in praise before God, it is their right to understand the text. After all, the words are the main feature of sacred song,—the music being only incidental. The leader, therefore, must insist that the enunciation be clear and distinct, with no gasps in the middle of a word, and no absurd running together of syllables of different words. "The Ethiopian's kin," "the leopard's pots," "the consecrated cross-eyed bear," "make lean your hearts" bring no very devout ideas to the intelligent listener. If the thought is clearly expressed, the music will be all the more effective and helpful.

Three-quarters of an hour should be spent in solid

work and study. There should be no foolish gossip or idle banter allowed during this time. The leader can have an occasional merry word to brighten the needed drudgery, but it should always be directly on the work in hand, and should never degenerate into smartness or unpleasant personal allusion. Smartness or repartee from the singers should be frowned down as calculated to distract attention from the work in hand. Everything should be business, every atom of energy being concentrated upon the accomplishment of the task in hand.

Much ought to be done in three-quarters of an hour of such work. Then a recess should be given for ten minutes, when all the restrained social impulses may break out and everybody have a pleasant, happy time. Now is the time for gossip—innocent, of course,—and kindly repartee. Now the basses and sopranos, and the tenors and altos can couple off for the little chat that means so little, and yet may lead to so much. It may be well to ventilate the room, if necessary, while the singers are moving about, and the danger of taking cold is reduced to a minimum.

After ten minutes of such diversion the baton of the leader should bring about immediate order, and the choir should settle down to another season of hard work. Now the anthems for the following Sunday should be taken up finally, whether learned at some previous rehearsal or during the same evening, and the finishing touches of complete familiarity with the music and of the fine shadings of expression given. Now at last comes the developing of the details: here a *ritardando*, there a *sforzando*, yonder an extreme *pianissimo*, in another phrase a *crescendo* that swells into a double *fortissimo*. If the inner sense of the composition has been apprehended by the choir, all these

details will be easily acquired, as they will be the natural development and expression of that deeper thought and feeling. To study these details one by one without reference to the inner meaning of the anthem, is to make it a thing of shreds and patches—a merely mechanical aggregation of unrelated effects.

There should be no impulse to economize work in this part of the study of a selection, as it is the final work that decides whether the anthem shall succeed in its purpose, or prove but a mechanical filler in the Sunday service. Am I exaggerating when I say that nine choirs out of ten under-practice their anthems? There seems to be a feeling that when once they have learned the notes of a composition, and can sing it in fairly correct time, the work is done. The Creator might as well have stopped in the creation of man with the mere fashioning of the body, and neglected to breathe into his nostrils the breath of life.

When a choir has learned to read an anthem, so that it can strike all the notes correctly and all the parts can sing together, no matter how unusual or complex their rhythm or independent their movement, its work is not even half done—only a beginning has been made. It then needs to get the general spirit, a sense of the underlying feeling, a clear comprehension of the actual purpose of the anthem. Every number, if it has any value at all, has a certain individuality of its own, which the choir must recognize and express. A great many choirs miss that individuality entirely; their anthems sound as restaurant dishes taste, as if they had all been prepared in the same pot or pan. You hear one anthem and you hear all the rest. A *maestoso* movement sounds just the same as a *con espressione*. Such a

mechanical choir will drop out all the contrasts the composer has sought with such diligence, and a *gracioso* will be as heavy as an *a la chorale*. But where the individuality of the anthem as a whole is recognized and expressed, and the relation of its several movements and episodes are clearly apprehended and marked, the rendition gets a character, an effectiveness, a genuineness that reach the very heart of the hearer.

It takes more steadiness of purpose here than when the merely mechanical difficulties are to be overcome, for many of the choir will feel that they know the music and that further practice is wasted. But they should be held with a steady hand until the higher result is achieved. The leader should file and file away at the fine points of expression until they sing it just as he wishes to have it sung. Let him not take for granted, when they sing it quite right once, that the victory is won. He should have them sing it over and over again, until they sing it right every time.

When the choir has learned the notes so well that it forgets they exist, when the inner message of the composition takes possession of the hearts and minds of the singers, so that they sing from within out, spontaneously, with genuine emotion, then the choir has practiced an anthem enough. Of course, to do this and not weary the choir's patience requires tact, enthusiasm, and amiable persistence of purpose. A dull, heavy, matter-of-fact manner of conducting will make this final polishing exceedingly wearisome; but if it is managed with spirit, filled with encouraging words of appreciation of efforts put forth and progress made, accompanied by clear explanation of just what is wanted and why it is wanted, this final polishing process can be made the

most enjoyable part of the whole rehearsal. Indeed, unless this is true, there is something wrong with the leader, or with the choir. Six months of such steady drilling in expression will produce wonderful results with even the most commonplace singers.

When I speak of the leader's encouragement and explanations, I do not mean that he shall talk at length and waste time in that way. A single enthusiastic "Bravo!" at the end of an anthem will be worth more than a five minutes' speech. Talk just enough, but do not talk too much! Director Talkative has killed off many a choir. It is not the number of words that count; it is the clear ideas, the musical and religious spirit, and the indomitable will back of the words, that score.

The poorest work done by otherwise successful choirs is often their singing of the hymns. In most cases the minister is responsible, as he does not select his hymns in time to give the choir an opportunity to practice the tunes. Even if the preacher has not settled the exact subject of his discourse, he certainly ought to know the general emotional key of his Sunday services by Friday, and so be able to select the hymns harmonious with that key. Then the choir can practice the hymns for the coming Sunday as an integral part of the week's rehearsal.

The minister who has paralysis of will and is unable to come to a decision as to the character of his services, until he is forced to do so at the last moment, or, who is too careless or indifferent to give early thought to this part of the service, ought to confess his weakness or his sin to the choir leader, and ask him to practice from time to time the whole hymnal through, in order to be ready for any unexpected choice the procrastination or errant

fancy of the preacher may suddenly impose upon him. In any case, it is a good thing for the choir to know their hymnal from end to end.

In practicing the hymns three points ought to be kept in view: smooth adaptation of the hymn to its tune, making sure of the proper breathing places; proper expression of the sentiment of the hymn, without falling into a minute and exaggerated variation of time and force a general congregation cannot imitate; and a proper movement or speed that the general congregation can comfortably follow. No nervousness of the organist, or preference of the choir leader in favour of rapid singing, should control the movement. The congregation is the dominating factor in the singing of the hymns and its preferences must be respected.

It is distinctly anti-devotional to sit in a congregation and listen to tandem singing, the organist ahead, the choir following a quarter of a second behind, and the congregation trailing on in the rear a half to a whole second. The self-assertive vanity of the organist, of the choir leader, or even of the whole choir should be curbed in the rehearsal. Of course, there should be sharp attack and prompt time without dragging, but these are not at all incompatible with a movement that allows for a clear and comfortable enunciation of the words.

Equally of course, if an exceptional congregation still sings two seconds to the beat and drawls its hymns, it is the duty of the choir to correct the evil, either by a gradual increase in the movement, or by a courteous but clear statement of the fault and its immediate correction. All this can be easily done without friction, if the choir gives the proper attention to the hymns in its weekly rehearsal.

If the choir has been attending strictly to business and has wasted no time, if the selections have been practicable ones within the capacity of the choir, it ought to be able to master two anthems in a session of an hour and a half. In preparing music for special occasions a little more time may be used. Ordinarily the limit suggested should be insisted upon, as singers ought not to be asked to use their voices for a longer time. If rehearsal begins promptly at half-past seven, it should close as promptly at nine. A few kind words spoken privately to soloists, or to singers who have helped by supporting their particular part, or of general praise of the evening's work, will send every one home in a good humour and with plenty of courage for the coming Sunday's work.

VIII

THE SOCIAL LIFE OF THE CHOIR

THE ideal choir is a sociable choir. Its *esprit de corps* prompts not only abiding loyalty to the organization, but also kindly interest and goodwill for its individual members. Musical people are keyed so high, that they are naturally an irritable class, easily offended and repelled. Their likes and dislikes are pronounced and intense. Their emotions are easily aroused, the selfish and base as well as the noble and exalted. It follows that the disintegrating forces are unusually strong, as compared with other organizations, and the danger of strife and disorganization more acute.

Hence one of the problems in managing a choir is the development of the "tie that binds" and the restraint of the passions that disperse. Unfailing courtesy and kindliness during rehearsals and hours of service on the part of the leader and choir alike will do very much in establishing *allegretto gracioso* as the social *tempo;* but still more can be done by skillful social management. Plan to throw the members of the choir together informally by quiet suggestions of possible social combinations. Have the more prominent singers call on the others, and so establish social relations.

Special care should be had for the more modest and retiring members who are in danger of being neglected, by urging their inclusion in social functions that occur, by clearing away prejudices and adverse prepossessions,

or by calling out forbearance and patience where needed. If a new member enters the choir, it may require a little social pertinacity to secure for him or her the standing with older members that is so desirable, especially if the newcomer is timid and retiring. The choir leader cannot hope to do this quiet social work alone. He needs the keen social diplomacy of woman to help him, and the more there are of her willing to aid in the development of this kindly social relation in the choir, the more certain is success.

But this work under the surface should find its culmination in a more public way. If the pastor or choir leader is prepared to do so, he can give an occasional reception in his own home. In general these should be absolutely informal affairs, although at rare intervals a more elaborate reception, including friends of the choir, or even the whole congregation, may add to the dignity of this social phase of the choir's work. The important thing in these social gatherings is that those who attend shall enjoy themselves, and go home more thoroughly interested and attached to the choir. The details must be left to grow out of the local situation. In some places, a more or less ambitious musical program will be desirable. In others, a little forethought for general plays and games that will amuse will be wiser. Anything innocent and worthy that will interest and entertain will be in place.

But these social gatherings need not be confined to the home of the pastor or of the leader. It will add much to the general good and pleasure if other members of the choir open the doors of their homes. Indeed, if some other member of the congregation outside of the choir should have this hospitable impulse and give the choir a pleasant evening, the social effect will be even more in-

spiring, as it will be an expression of appreciation of the choir's work by the church. A little quiet diplomacy, by indirect suggestion at second or even third hand, will easily secure these outside opportunities.

In addition to these, there may be excursions by the choir as a whole to neighbouring towns or cities to attend some important musical performance, picnics in the summer-time, sleighing parties and hay wagon rides in the winter, and other like informal festivities.

This development of general kindliness and of the sense of personal relation and responsibility bears directly upon the work of the choir. It will actually sing better for it. There will be a unity of feeling, an enthusiasm, a singleness of purpose, that a less genial choir cannot hope to achieve. The influence will also be felt by the congregation, who will be more responsive to the songs of praise and devotion rendered by the choir, and this social unity will enable the choir to realize the consummate flower of beauty and impressiveness which it would otherwise miss.

Even the most unmusical pastor can be a very tower of strength on the social side of the choir life. His occasional visits to the rehearsals may be productive of great good in this difficult phase of the choir's activities. He can suppress unfortunate remarks made by indiscreet or ill-natured singers. He can carry kindly expressions from one to the other. He can suggest and plan little merry occasions that will sweeten the social atmosphere. By a little finesse he can secure social recognition for the choir as a whole outside of its ranks. In a thousand little ways, he can help to fill the life of the choir with kindliness and good-will.

IX

THE SELECTION OF THE MUSIC

ONE of the most important phases of choir work is the selection of the music to be rendered, and I will be pardoned if I refer to it again at greater length. No other of the choir leader's many responsibilities is quite so far-reaching in its influence as this. On it depends the spirit with which the choir takes up its work in the rehearsal, and the measure not only of the artistic, but, what is more important, of the spiritual success that is to be achieved. It should be taken up with great seriousness and extreme care.

Before reaching a final conclusion the capability of each composition should be thoroughly understood, and all the conditions to be met carefully considered. To look over twenty-five pieces of music in as many minutes, and to select what is to be sung for weeks to come, is a wasteful economy of time. Account of too many things is to be taken to dispatch the selection in such haste. It may be well to call in the organist and to spend a whole evening playing and talking over the samples that have been secured. The pastor's plans for the coming weeks should be learned and studied. A selection of new music varied in style and subject should be kept in reserve for possible emergencies. In this way there is no danger of any serious blunder being made in the selection.

In choosing the music it is important that the capacity

of the choir be carefully considered. A quartet, no matter how cultivated, has no business to undertake a definitely chorus anthem. This mistake has been made in my hearing by several of the finest quartets in New York City, and the result in each case was pitifully inadequate, emphasized as it was by the registration of the organist, which entirely suited the music, but drowned out the poor soloists who were trying to play the rôle of a full chorus.

Of course, the contrary mistake can also be made, for many a beautiful quartet requiring delicacy of interpretation in the individual voices would be ruined by the heavy treatment of a chorus choir.

If a number has one or more solos, the point is to be raised whether the voices adapted to them are to be found in the choir.

A choir may have some excellent readers and singers, but the body of them may be very slow to take up anything elaborate or difficult. Here the general average must rule. It is poor policy to select music that the choir cannot render well with a moderate amount of study, no matter how classical it may be, and how much it would raise the reputation of the leader and choir for singing high grade music. An easy anthem by Ashford, Schnecker, or Geibel, sung with the consciousness of full mastery, is worth for devotional purposes a dozen full anthems by Smart or Gounod wretchedly bungled and butchered. Of course, it is well now and then, on special occasions, to brace up the choir with something more ambitious, and to take the time to conquer it completely.

The capacity of the congregation to understand music is another important consideration. To sing an anthem by Danks to a highly cultivated audience, accustomed

to hear the most artistic music in the world in the concert room, would be as foolish as to render a Bach Passion cantata to a rural congregation of few musical privileges. Meat for the mature and strong, and milk for the babes, is the general rule that is as sensible in church music as it is in graded readers for the public schools. In a paper read before a church congress, Mr. Barnby maintained "that the music of every church must be such as the congregation can appreciate—that in fact the musical ability of the church must be the standard of selection."

It is not merely a question of grade of difficulty, but one of the modes of thought due to different education. A thoroughly popular American congregation will enjoy emphatic rhythms that would actually be offensive to another congregation of perhaps the same grade of general intelligence, made up largely of German or English immigrants accustomed to a more sedate and conventional style of church music. The type of piety has also much to do with it: a stirring, aggressive, emotional Methodist congregation demands an entirely different style from its neighbouring equally pious but more staid and decorous Lutheran church.

The temporary moods of the congregation should also be studied and an effort made to give them appropriate expression or needed treatment. In times of prosperity the anthems should breathe a spirit of thanksgiving and praise; when an unusual spiritual interest pervades the people, care should be taken to have texts making much of Jesus Christ and the soul's relations with Him; if a missionary enthusiasm is moving the leaders of the church, anthems sympathizing with this aggressive attitude should be selected; should there be an unusual amount of affliction and sorrow in the congregation, something express-

ive of the human need of divine help, or some of the comforting promises that console and cheer, will be appreciated. The sympathetic pastor will be glad to suggest what the people most need. Great account must be made of this individuality of need in the congregation to be served, else the music may become an actual hindrance.

It must always be remembered that in the singing of its set music the choir is the representative of the church. As such representative, or, I may say, mouthpiece, of the assembled people, it ought to express what the congregation desires to have expressed, or the representative character is lost. The impulse, that leads the musical authorities to cultivate a class of music above the sympathy and comprehension of the congregation as a whole, is born of the same motive that led to the performance of the church service in Latin and is equally wide of the purpose.

Then the choir leader must take into consideration the style of work and the plans of the pastor of the church, whether the church year is carefully observed or not. Mr. Monk used to choose his music with a single eye to the season of the year and the character of the service. "We never sing an anthem because we like it, or because it is asked for." If the pastor is aggressively evangelistic, seeking to increase his congregation by attracting unchurched people, and winning them to a religious life, the music must keep step with the general movement of the church life, and a more emotional and rhythmical style of music must then prevail. If special services are in view, evangelistic anthems, Gospel songs and men's quartets will be sought. On the other hand, the pastor who emphasizes the divine injunction, "Feed My sheep," and looks after those already in the church and its fam-

ilies, will prefer a quieter, more contemplative line of anthems.

Then the detailed plans of the pastor can often be greatly aided by a judicious selection of music. The choir leader should keep in constant touch and communication with him in order to secure the mutually helpful advantages of close coöperation. If the music fits the sermon and the service as the glove does the lady's hand, the choir leader will get the credit and win the greater influence. If the music is in crass discord with the rest of the service, intelligent listeners will criticise the leader, not the pastor, although both are at fault. Close co-operation will be found to add very greatly to the value of the services, and nowhere will it find a more influential expression than in the choice of the music.

Let me again emphasize in this connection that in the choice of anthems there should be no narrowness of standard and no egotistical emphasis of personal likes and dislikes. Dr. Stainer, who certainly ought to be an authority, in an address before a church congress, in 1874, gave a warning that may well be heeded now. "Take care not to think yourselves born champions of a special style, . . . giving no preference to new as against old, or old as against new. Remember the Catholicity of art, and draw freely from all wells . . . ready to accept or reject solely on the ground of merit."

There are certain recurring seasonable needs in every church and they ought to be provided for long in advance. To wait with the selection of Christmas music until the second week in December, is criminal negligence in any case, but particularly so where the mails are the one means of securing samples and chosen music. The letter is sure to be misaddressed or missent by the postal

clerks, or the orders written in nervous haste are inevitably misleading or vague, if not wholly wrong, or in the rush of trade a clerk pigeonholes the order, or makes a mistake in the order, or writes a wrong address, and all is confusion and vexation, for which the leader usually blames everybody but the guilty one—himself. Samples should be ordered in good time, a selection made, and the final order promptly given, and then there will be plenty of time to rehearse properly. Where the church year is strictly observed, the selection of music is somewhat simplified, but even in this case foresight and promptness will prove all-important.

X

THE FINANCES OF THE CHOIR

THE financial side of the choir presents great difficulties and a wise pastor will win the goodwill of the choir by giving personal attention to its needs. Of course, the expenses of the ideal choir are provided for in the regular church budget, and its bills paid by the church treasury.

If all the choirs were really ideal, our discussion of choir finances would be very short, but, "the more's the pity," the choirs whose finances are ideally provided are yet an extremely small proportion of the whole number. My suggestions on the financial line must be practical rather than ideal, and plans must be proposed that make a virtue of necessity.

Let us consider for one moment the necessary expenses: The music that is used from Sabbath to Sabbath must be paid for, of course. In the course of the year it amounts to quite a sum, especially if the choir prefers separate numbers, or octavos, and if it is too ambitious to sing anthems once rendered over and over again. Of course, choir journals cut down this expense very considerably without lowering the standard of effectiveness and beauty in the slightest degree, but still that item of expense is quite important. In addition there is occasional sheet music for solo numbers and special occasions, and, if the choir carries a banner for

industry and aggressiveness, the semi-annual cantata, which also represents considerable expense.

The choir leader and organist must give so much attention and time to the work, that they ought by all means to be remunerated for their services. Too much depends upon their expertness, and upon the financial condition of the individual congregation, that I should suggest a price; but whatever the amount, it should be something. In England the rule seems to be ten per cent. of the minister's salary, which is certainly not excessive.

The congregation values at nothing what it gets for nothing. The moment the people pay for the music they enjoy in their church, that moment they take more interest in it and become more responsive to its influence. The leader and organist will feel a deeper sense of responsibility, and do more efficient work, if a stated sum is allowed them. Their position means more to them and to the choir, their dignity and influence are increased, and the result is beneficent out of all proportion to the amount paid.

When these persons do not need the money they so fully earn, and prefer to make an offering of their talents, it would still be better to allow them a salary, and then let them decide to what purpose it is to be applied and cover it back again into the church treasury. That would put a tangible valuation upon their services that would awaken a larger appreciation than they now receive.

That a large chorus of amateur singers should be paid, is practicable only in a few churches. A volunteer choir of average singers out of the congregation, who have the benefit of efficient direction, are receiving as well as conferring a benefit, and I do not believe they can claim any remuneration. Where a church is wealthy it may be

expedient to allow a small fee to promote punctuality at rehearsals and church services. If trained singers are sought—those who have spent much time and money upon their musical education—in all equity they should be paid something in proportion to their true value.

But whatever the sum total of expenses, they must be met. When the church does its duty, this responsibility does not rest upon the choir; but when the church is poor or indifferent, the choir must meet its own bills. In such a case the outlay is usually confined to music and the occasional rental of extra instruments, and the sum is not large. The methods of raising the needed money are as varied as the circumstances of the choir. Some assess a small fee upon each member of the choir. This is not fair to the singers, who already contribute time and effort.

The more equitable way is to appoint a finance committee, who shall make a canvass of the members of the congregation who are, or ought to be, interested in the music, or shall arrange for a collection for the work of the choir on some appointed day.

When for any reason this is not practicable, an annual entertainment may prove feasible, combining, as it does, a pleasant variation from the regular work, a charming social occasion inspiring the whole congregation with new interest, with the financial results sought for. This may be a regular secular concert, with plenty of choral work and needed solo variety; or a cantata, either serious or humorous, an old folks program or a miscellaneous program, which shall include representatives of all classes of the church, may be provided. An oyster supper or a lawn fête with ices and cake may appeal to a less intellectual congregation. But whatever the plan, it must never be forgotten that the choir is a department of the

church. While a certain grade of humour will be entirely permissible, anything that is coarse and rude is entirely out of place.

However the money may be secured, it will be well to have a treasurer who shall take charge of it and make reports from time to time as to the condition of the treasury. He ought to be an aggressive, long-headed individual, who will provide the money for coming expenses as they arise, and be beholden to no one, not tasking the patience of some generous member of the choir who advances the money, or of the music publisher, who has printer's bills to meet and is in trouble because his customers are not prompt in paying their bills. The really competent pastor, the general executive head of the congregation, will not consider the financial problems of the choir beneath his notice. He will see that his people are enlightened as to their financial duties to the church choir, and will not permit the whole burden to fall upon a few persons, the sweetness of whose approving conscience is embittered by a sense of being imposed upon.

XI

THE WORK OF THE CHOIR

LET us hurriedly review just what help the minister can secure from the choir. Of course, everywhere the choir is used in the leading of the hymns. But there is so little emphasis placed upon this, that the choir often does it rather as a part of the congregation than as recognizing its leadership. There is little practice of the tunes, little study of the hymns in order to get the best effects from them, little sense of responsibility in general for the success of the congregational singing.

In many places the very opposite result follows. The choir, having such a sense of responsibility for the hymns, introduces new tunes that the congregation cannot sing and gradually eliminates the congregation altogether, making what ought to be the congregational hymn merely another form of choir music. This usually goes back to the leader of the choir who is so absorbed in his own work, and in the musical aspects of it, that he has no concern in or sense of responsibility for the congregational singing. The limitations of the congregational song fret him and he is unwilling to adjust himself to its needs. He thinks the choir can sing the hymn so much better, that he either deliberately or semi-consciously crowds out the congregation in order to get the musical effects that are so dear to his heart. Here is where the

minister's authority ought to be clearly defined and bravely exercised.

A well disciplined choir—I now refer to its obedience to the minister—will be extremely effective in varying the singing of the hymns, as I have already indicated elsewhere. In many a hymn there occurs a stanza of tenderness, or other delicate feeling, or one so varied in its emotional content, that the congregation can hardly hope to give it proper expression. Here the choir can come in with particular appropriateness and effectiveness. The congregation will take up the other stanzas with all the more intensity, after having listened to the thoroughly genuine and impressive rendering by the choir. The solo singers in the choir can also be used with good effect in single stanzas of a hymn. Where songs are responsive in character, the choir and the congregation may sing antiphonally.

Then there will be frequent occasions when a little extra music will be helpful; the thought of the sermon may be impressed more deeply by an appropriate solo or other music, known to the minister or suggested by the wide-awake and resourceful choir leader. By such mutual helpfulness and suggestiveness the congregation will enjoy many impressive and delightful surprises.

Especially during Gospel meetings can the choir be used to splendid purpose. Their hearty coöperation will largely solve the problem of securing the attendance of the general public whom it is desired to reach. Of course, they must be willing to sing Gospel songs instead of artistic music, if the results in this line are to be attained. These few suggestions show how valuable a feature a well utilized choir can be in the congregational singing.

Of course, the singing of anthems and other set music is the particular work of the choir. Such music adds dignity, impressiveness, and attractiveness to the public service. Particularly in the worshipful element of the service can the choir be made useful, producing the atmosphere of devotion so often lacking.

But the choir is not only the representative of the congregation in worship and praise, as is the minister in prayer, but also an assistant to the preacher. There are many truths that can better be impressed by means of a song than by preaching. The wise anthem writer studies his texts with extreme care and often makes a little sermon of his anthem. A fine setting and singing of "God so loved the world," John 3: 16, will sometimes be better than a formal sermon on that text. More effective than an exhortation from the minister will often be an anthem setting of "Stand up for Jesus," or "Onward, Christian Soldiers." The consummate touch of urgency may be given to a sermon of invitation by the choir's singing of "The Spirit and the Bride Say Come." This hortatory, didactic element in the work of the choir should not be overlooked.

But if the minister wishes to bring out the full effectiveness of this form of the choir's help, he must preface it with a few striking words making the purpose of the music plain. He may simply read the text of the anthem, solo, or concerted number to be sung, in an earnest, effective way. He may awaken interest and feeling by a historical or anecdotal illustration. The important thing is to switch the minds of the congregation off of the old track of mere musical enjoyment to one of spiritual responsiveness and apprehension.

But whether devotional, didactic, or hortatory, the

choice of the opening anthem should be at least indirectly controlled by the pastor, and made to contribute to the definite purpose of the service. I do not mean that the words of the anthem, any more than the opening hymns, should bear directly on the theme of the sermon. That were shallow logic. The opening anthem should rather strike the emotional key of the service and so prepare the hearts of the worshippers for what is to follow. If he will suggest his theme and the nature of the desired sentiment to the choir, it will usually be sufficient.

There is other special music besides anthems that the choir can render in the development of the pastor's plans. Once in a while it will be effective to sing some Gospel song, giving it a little more emotional expression than is possible with the general congregation. Such pieces as "I Need Thee Every Hour," "Safe in the Arms of Jesus," "It is Well with My Soul," "Almost Persuaded," will be revitalized and made more freshly effective by such a method. Then there are responses either before or after prayer, which, if properly managed and not used too continuously and mechanically, will be very impressive and helpful.

A good choir, in sympathy with the church and its varied work, can be exceedingly useful outside of the regular church service. It can be of inestimable value in special services, both by making them attractive to outsiders and by deepening the emotional impression upon the people. They can be used occasionally in the special Sunday-school services and meetings with admirable results. For social gatherings of the church they can provide secular numbers that will add brightness and cheer. They can provide concerts for special objects, not

only to raise money for them, but to create general interest in them. The strategic value of the choir will be immense, if properly managed by a pastor who is a wise general.

XII

THE CHOIR IN THE CHURCH SERVICE

A WORD or two regarding the actual work of the choir in the church service may not be amiss.

Wherever it is possible, the choir should gather in a separate room and take their places in the choir loft as a body, marching in regular order. Personally I find it very offensive and distracting to see the choir straggling in one by one, taking off their wraps, fussing with their hats and ribbons, chatting, laughing, giggling. It is an unseemly introduction to the solemn work that is to be done, and the unseemly conduct easily carries over into the service itself. Where there is no separate room available, the best must be made of the situation. The director ought to have a frank discussion of the matter with the choir and secure a general agreement to secure the utmost possible decorum while the choir is gathering.

Where the room for gathering is available and the choir can enter in a body, the question of a processional will naturally come up. It is a very impressive and effective exercise that will be advisable at least semi-occasionally. However, much will depend on its effect on the congregation. If there is a respectable minority that objects to it, as an aping after the practices of liturgic churches, it should not be done. Then there are persons of severe taste to whom the performance will appear theatrical and spectacular, and their sense of fit-

ness must be respected as well as the conscientious scruples of the others. In such cases the processional will do the minority more harm than it will do the others good.

It is unfortunate that all musical people do not have good taste in millinery and dress. The artistic temperament of some singers seems in many cases to so overflow on the person, in a very inundation of spectacular headgear and gorgeous raiment, as to offend the taste and distract the devotions of persons in the congregation who have severer ideals. The dissonance between the vanity that prompts such excessive if not vulgar dressiness and the purposes of the assembly is so harsh, that it is not strange that there is frequent complaint. Even where there is no individual excess, there may be such lack of harmony between the colours worn by the different ladies that again there will be good cause for complaint on the part of persons of fastidious taste. I well remember how a choir looked one Sunday morning during a season when red was the fashionable colour. The shirt-waists of the ladies flamed in pink, in scarlet, in crimson, in cherry red, in purple red, in magenta, in carmine, in cardinal, in cerise. If some one had placed an arm across the keyboard of the full organ, the clash and clamour and discord could not have been worse.

There are two ways of preventing these unseemly displays of finery in the choir loft. One is for the director to talk the matter over with his more influential ladies and create a sentiment in favour of modest, inconspicuous clothes that will not only create but enforce an unwritten law that gay clothing shall not be worn in the choir, the offending culprit to be punished with merciless banter, persiflage and ridicule.

The other way is to introduce a regular uniform, either the traditional one of cassock and cotta with a "mortar board" for the ladies, or some less formal dress agreed upon by them. A surpliced choir is apt to rouse traditional prejudices as savouring of "popery" in many congregations. The gain is too small to warrant running the risk of harming "weak brethren," or of dividing the church by insisting on the regular vestments. In nine cases out of ten the best solution is for the men to wear their regular costumes and the women to wear plain black or shades of gray.

Many choirs make a very bad impression by the awkward, straggling way in which they rise. There should be special practice in rising promptly and uniformly in the rehearsal, so that this fault may be avoided. The director's signal should be so clear as not to fail to be understood by the choir and yet so inconspicuous that the congregation will not notice it. Not until the choir is standing should the organist begin the prelude of the anthem. In case the anthem has no formal prelude, the opening two or four measures may be played as such. The important point is that the choir shall get not only the pitch but the tonality of the music about to be sung.

Whether the director shall stand before the choir to beat time and direct the music, must depend chiefly on the size of the choir, although even a well-trained large choir may dispense with this aid. The amount of demonstration natural to the director must also be considered. If he is extremely nervous and active, given to varied and striking gesticulation, the help he affords the choir will be more than neutralized by the distraction he forces upon the congregation. On the other hand, if he is dignified and quietly expressive of the feelings to be given

voice by the music, he may even add to the value of the work of the choir. With the average director, however, it is an open question whether he does not do more harm than good.

The fact is, that if the work in the rehearsal has been well done, if the choir has learned the music thoroughly and has fully comprehended its spirit, the average choir could well dispense with the public direction. But the question is to be settled by each choir for itself. There is here no mechanical rule that can be applied promiscuously. Too much depends on the choir, on the director, and on the fastidiousness of the congregation.

If the director does lead publicly and has the necessary public address, it will be wise as a rule for him to read the text of the anthem, whether Scripture or hymn, before the choir rises. It is now the exceptional thing, it is true, but the greater is the pity, for I know nothing that will add more of effectiveness to the work of the choir. A great many choirs articulate so badly, and so many hearers are so slow in understanding the words, that such a habit would make the purpose and spirit of the music much more intelligible.

That a choir of boys should get restive and create more or less disturbance in public worship, is not surprising, but that there should be trouble of a like character with mature persons who ought to understand the dignity of their position, as well as the obligations of the time and place, is not so evident. But there are grown up children who have not "put away childish things" and are as irresponsible as the veriest infant. They whisper, they giggle, they nudge their neighbours, they play practical tricks,—but why should I catalogue the follies of fools? That such conduct should scandalize devout

people, whose worship is disturbed, is entirely natural, and their complaints are entirely justified.

In touching incidentally upon this point in an article on choir work, Dr. D. E. Lorenz puts the results of such conduct on the part of choir singers very strongly: "So long as members of a choir make attendance at public worship a matter of whim or of convenience, instead of one of the most urgent and sacred of duties; so long as there is frivolous and irreverent conduct sometimes amounting to actual disorder, distracting the thoughts of the congregation by audible whisperings and noisy turning of leaves in the music folios; so long as disagreements and jealousies between individual choir members are subjects of gossip and scandal in a community, it is not to be wondered at if the choir is not given a conspicuous place of honour. Putting on graceful and impressive vestments will not add sanctity to public worship, when those who wear them seem to have so low a conception of the sanctity of their office. If any minister treated his position with the indifference and levity, too often shown by singers towards their work, he would soon be in disfavour in the eyes of the congregation and of the community."

How shall such conduct be stopped? Certainly not by the minister's public rebuke, the sting of which is sharpened by his evident bad temper. The minister who thus descends to the level of the mischief-makers deserves the trouble he creates for himself. Nor will a circular letter to the members of the choir serve the purpose, for it involves the innocent with the guilty. To arouse the resentment of the best members of the choir in a perfectly useless way certainly is not wise. Where the disturbing and irreverent actions are somewhat general, the

choir may be expostulated with in the succeeding rehearsal by the choir director in a tactful way that recognizes the fact that all the members are not involved. Where the trouble is confined to only a few, these should be seen personally by the choir director. If the trouble is repeated, the pastor should try to secure a promise of reformation. If that does not end the disturbance, it will probably be wise to ask the offending singer or singers to withdraw from the choir. In any and every case, never write a letter to the offending persons! No matter how discreetly the communication may be phrased, there will inevitably be expressions that the recipients will construe offensively. The letter will be like the firebrand of Samson tied to a fox's tail, running through the ripening corn of the members of the congregation, creating strife and misunderstanding wherever it is read.

Perhaps the very best cure for a flippant, careless, noisy choir is to secure a genuine revival of religion among the singers. A really devout, earnestly religious singer will not disturb public worship. Flippancy, shallowness, irreverence, are born of a lack of spiritual comprehension.

XIII

THE MINISTER AND THE CHOIR

THERE are few pastors who secure all the help their choirs are really able to afford them. Some are timid and fear to ask what seem to them extra favours from their singers. Others are modest and their musical limitations discourage them. But architects need not be good stone-cutters, nor remarkable painters of magnificent genius, to be able to use these accessories to admirable purpose. The pastor need not be an accomplished organist or singer. With a little careful thought and study he can soon acquire skill in managing the musical part of his service.

A great many choirs do not achieve the highest degree of usefulness of which they are capable, because they do not occupy the proper relation towards the pastor of the church which they serve. Some of them have a sense of independence of the pastor and his plans, which may satisfy their pride, but certainly does not add to their influence and value. As well might the artillery declare itself independent of the general-in-chief in charge of a battle, as for the choir to ignore the pastor. In a properly organized church every department of its work ought to feel the pastor's influence in its development and management, not only indirectly but directly. When this condition of affairs does not obtain, there certainly cannot exist a high degree of efficiency.

Union Chapel, Islington, London, was long famous for its good music. Among its organists were such musi-

cians as Dr. Gauntlett and Ebenezer Prout. Yet, Dr. Allon, the pastor, says, "The choirmaster comes to me once a week for the tunes, and, though he suggests, and we talk over what is to be sung, yet I have always kept the choice in my own hands."

Rev. D. E. Lorenz, D. D., of New York City, well says in a recent article, "The pastor who has not had a musical training, such as will make him feel confident of his musical taste and judgment, too often assumes that he must leave that entire department of worship in the hands of others. It is a great mistake for the pastor thus to abdicate all authority and oversight. The fact that a minister does not play a musical instrument, and perhaps has an indifferent voice, and has had little experience in choir work, does not imply that his judgment and coöperation are not needed in directing his musical forces.

"Usually the organist or choir leader is the musical captain, and assumes the drill and direction of the company of singers. While the conscientious and competent work of such a functionary is invaluable, the fact should be perfectly patent both to him as well as to the choir and congregation, that the pastor is the general, to whom the captain and his company are directly subject and responsible.

"It is perfectly absurd that it should be assumed either by the minister or by his people, that because he has not a technical training in music, he is absolved from all responsibility in so important a part of the church service. It is a very easy matter to assert and to demand that ministers should be trained for musical leadership as thoroughly and effectively as for sermonizing and pastoral work. Certainly this is the ideal, and it is a pity

that so small a proportion in the ministry are prepared to exercise this important function of church activity.

"But it may be questioned, even if a minister is competent to train a choir, whether he ought to assume the office of choirmaster, unless perhaps there is no one else in the congregation able to do justice to it. It is not the province of the general to drill the soldiers, and it is a question whether he would not detract from the dignity and authority of his position by entering into the minutiæ of instruction and correction. But it is his duty to assume general command over the army thus trained and disciplined, and he would cut a sorry figure if in the open campaign he constantly deferred to the judgment and decision of his captain. In the same way, outside of the technical training which the choirmaster is to give, the pastor alone should be the judge and the final court of appeal."

While the pastor may know nothing of music in its details, and can safely leave these entirely in the control of the music committee, the choir leader, and the choir, he ought to be able to plan for its general work in such a way as to add to the efficiency of the whole church organization; and unless the choir is in a proper state of subordination to his plans, he must fail in fully realizing his idea. It is, therefore, the duty of the pastor to secure the loyal coöperation of his choir, and no less the duty of the choir to put itself into such a relation to the pastor that, by mutual suggestion, counsel, and definite instruction, its work shall become a part of the work of the church, coöperating with, emphasizing, and enhancing the other forms of the church's activity.

In order that this kindly and loyal relation shall exist, it will be necessary that the choir fully accept the fact

that they are subordinate in their work to the will and plans of the pastor. There should be no sting or vexation in such a relation, but rather a sense of greater value and responsibility, of greater recognition and scope of effort, because their work becomes a part of the organic unity of the church's activities. Should the pastor be ignorant of the value of music, this would only call forth a stronger effort to impress the pastor with the help they are able to give him and to suggest plans and methods of realizing their full influence. They know best what range of selection the music they have in hand affords, and also what is accessible in the catalogues of publishers. The variety of talent and power in the choir itself is an important fact to be considered, as many a choir fails to develop its latent individual capacities and so deprives the pastor of needed help. Understanding the general purpose of the pastor, they can draw on their abundant resources to furnish the needed help.

Often the plans of the pastor may be thus enlarged and enriched by the suggestions of a devoted and loyal choir, and a wise and judicious man will accept such suggestions and plans with a hearty welcome and a grateful word of acknowledgment that will add much to the kindly spirit existing between them. Dr. J. S. Curwen gives excellent advice to ministers: "Treat them as the colleagues and assistants of the minister, let prayer be offered for them from time to time, lose no opportunity of dwelling on the spiritual motive which should underlie their musical work, and the choir must inevitably rise to a better performance of its duties." If the pastor will study the requirements of his choir, anticipate its needs and provide for them, comprehend its problems and contribute intelligently to their solution,—in a word, will recognize the choir as an integral

part of the church life, he will have no difficulty in securing the loyal support of its members.

In the regular Sabbath services where the ordinary forms of worship are used, the choir and the pastor ought to coöperate intelligently. The pastor should decide what shall be the general trend of each service—not only the general thought underlying it all, but also the general feeling and key-note of emotion governing it all,—in order that the choir may adapt their selections to his general plan. Then each service becomes a unit—not mechanically, but spiritually a unit—making possible an impression upon a congregation which could not possibly be reached by a miscellaneous and an unorganized service. I have already suggested in a detailed way how this can be done, and need not recall those plans at this place.

But the resourceful and aggressive pastor will not be satisfied to repeat the same general outline of service Sabbath after Sabbath. He will sometimes emphasize the sermon, curtailing the other exercises in order to give some large subject the benefit of the needed time. At another time, he will emphasize the song element of the service, and call the choir to his help in impressing, by means of anthem, hymn, and solo, some general truth that finds its best expression through the emotional power of music. Again he will emphasize the responsive passages from the Scriptures filled with praise and prayer, in which the choir can be very useful, adapting their selections to his purposes. Thus from Sunday to Sunday the preacher will vary his services and avoid the sense of monotony and fixedness of plan, which does so much to callous the minds and hearts of a congregation against spiritual truth.

In all of these efforts he will need the services and loyal coöperation of a choir which will be as ready to restrain itself and curtail its responsibilities, as to increase the amount of work it is expected to do. Of course, there must be mutual consideration, patience, and kindly feeling. The suggestions of the pastor will not be expressed in a dictatorial and domineering way, nor will the choir resent additional work that may be thrown upon them because of the plans outlined by the pastor. They are all working towards the same general end, and anything that adds to the efficiency of either will serve the interests of both.

It follows, therefore, that the pastor shall be recognized as the final authority in the selection of hymns, tunes, anthems, responses, Gospel hymns, solos,—whatever may be used in the public congregation. But this authority should be used in the most tactful and gracious way. Knowing just what he wants, let the pastor have a frank and kindly understanding with his choir leader and organist, letting them suggest the best means and methods of realizing his wishes. Musical people are sensitive people the world over; they would not be musical if they were not sensitive. You rarely or never find a musical soul encased in a thick skin. Hence these musicians must be handled carefully and kindly. A little honest praise and appreciation of their past efforts will be a happy preface to securing their hearty and enthusiastic support in the new plans proposed. Let the pastor win his choir personally, advise with its members, accept their suggestions, even in regard to his own part of the service, where he can, and he will add very largely to his effective working forces.

The initiative must come from the pastor, if this kindly

relation is to exist between him and the choir. He must make the advances, he must supply the interest, the geniality, the basis of reciprocal feeling. Once the choir feels that it is the apple of the pastor's eye; that he is as much interested in its work as in the Sunday-school, or in the Young People's Society, or in the mid-week prayer-meeting, that he is working for its interest in the official board, among the congregation, before the general public, there will be no lack of responsive loyalty and coöperation on their part. If he finds the needed soprano or other singer, so long desired, if he personally persuades some important singer who has been standing off to join, if the echoes of his praise of their work among the people rings delightfully in the ears of the choir, if he voluntarily suggests a public offering for their expenses, and urges generosity upon his congregation in view of the great value and devotion of the singers, he can ask almost anything at their hands and they will respond with enthusiasm.

It is extremely important to the spiritual success of the public services that the choir singers and organist cooperate with the pastor in making them genuinely devout. But how can they do so if they are not themselves genuinely devout? One of the most important tasks of the aggressive pastor, therefore, is to take the choir in hand and thoroughly spiritualize it, influencing the very springs of its action, inculcating high ideals and earnest purposes and appealing to the deepest spiritual impulses. This cannot be done by any quick mechanical process. He must pray for it privately and in public, pray with it in its rehearsals. He must talk to the individuals of his choir, and to the choir as a whole, as he has opportunity, not in a sharp, critical, unsympathetic way, not with a per-

functory cant and a mechanical professionalism that devitalize the truth he utters, but with a deep, sincere feeling that will compel responsiveness, about the religious value of the work of the choir and the blessed opportunity given it to comfort and inspire its hearers. His own spiritual desires must have the sincerity and depth, that will give them contagious power with the choir director and organist with whom he confers and advises. If the choir is to be a spiritual force, the minister must see to it that the choir is genuinely spiritual, for in spiritual hydrostatics as well as in physical, the stream does not rise higher than its source. I hear many a minister repeat the laugh of Sarah over the idea of spiritualizing the choir; but not only must it be done if the choir is to be properly utilized, but it can be done, as has been often proved, if the pastor has the quickening faith of Abraham.

XIV

SUBSTITUTES FOR THE CHOIR

BUT many ministers during the early years of their ministry occupy charges where the musical resources do not warrant the organization of a choir. What shall be done?

Even where a formal choir with its four parts well balanced, is not possible, musical conditions must be at a desperately low ebb, if other possibilities are not open to the aggressive minister determined to make his musical service the best possible. In many churches there is a large instrumental power lying about undeveloped and unapplied. In some congregations a very fair amateur orchestra could easily be organized which would add very much to the interest of special occasions. In others a string band of violins, mandolins, and guitars would interest persons who now feel that they are not wanted in church work. An extra reed organ or piano could be rented occasionally, not only for concerts, but for special Christmas, Easter, and other services, and four and eight-handed arrangements rendered with good effect.

There is a mine in the Sunday-school with its young people and children that is rarely or never worked. A young people's choir could be formed in almost any school, none of whose members would exceed the age of seventeen, who could easily be taught to sing simple songs in a way that would interest and help in the public service. A boys', a girls', or a children's choir, singing in

unison or in two parts, would certainly prove an attractive and inspiring feature for any service or meeting. There are very few schools in which there would be any difficulty in organizing these young singers, and in most cases they would be delighted to help. An experienced choir leader was told by a clergyman that he was thoroughly disgusted with the incompetent precentor whom he had, and asked whether there was anything that could be done with the resources at his command. There were not enough competent singers in the congregation to form an adult choir, but a canvass of the Sunday-school revealed an abundance of material. Twenty-five girls from eight to sixteen years of age were put in training and taught a large number of standard hymns and a few chants and anthems. When they made their appearance the congregation was greatly delighted with the results and the choir continued in service for many years.

Indeed this method may be effectively used even where there is a large adult choir. At the Chicago Avenue Church (Moody's former church) they have a great choir of one hundred and fifty to two hundred singers which makes splendid music, furnishing anthems of high grade. But in spite of this magnificent musical help, they have selected the best singers among the boys and girls of the Sunday-school and formed them into a children's choir that sings at least one number at every Sunday morning service. These fresh voices in the back gallery have remarkable charm, and the large congregations listen with breathless interest and delight.

In such a children's choir it is easy to create an *esprit de corps* that stimulates loyalty and regular attendance. In most churches this choir should be asked to sing at

only one service each Sunday. In some it may be wise to limit their use to a monthly service.

When no regular choir can be organized because the competent singers in the congregation have other prominent engagements or duties, or by reason of frail health are unable to sing in the choir regularly, these musical forces can be used in an occasional way and thus variety, freshness, and novelty are added to the musical service of the church. They may be organized into a quartet or other organization, and so be made to feel that they are part of the working forces of the church, even if they do not sing regularly.

There is no reason why a pastor should not occasionally import musical help from other congregations. There are frequently soloists or musical organizations of a secular character that would be very glad to supply music for a single service without charge. It will be entirely legitimate, it seems to me, to make a feature of such extra help, to announce it widely and create anticipatory interest among the people; but the preacher will be put upon his mettle to prevent the infection of the secular concert spirit under such circumstances.

In almost every congregation there are singers who receive little or no recognition. There may be some elderly gentleman who was once recognized as a great singer, but who has been neglected by the younger musical forces, because he does not belong to their day and generation. There may be some family in which there are brothers and sisters who could form a quartet that would be effective for occasional use. Here and there is some remarkable voice among the children that could be used for special solos. The children's organizations of the church, such as "Junior Band," or

"Gleaners' Band," or "Boys' Brigade," or some particularly musical class in the Sunday-school, may be used to add variety and zest to the public service.

Where no choir can be organized or sustained, the demands of the congregation are usually not very severe. Special Gospel songs by a little band of children or of adults will have the same value, comparatively speaking, as the more elaborate music in a church of large musical resources. It is fortunate that the congregation with the one talent of musical ability is as well satisfied and as responsive to its exercise as is the five talent congregation with its privileges. No preacher is justified in taking defeat for granted because his resources are less than those of his more fortunately placed brethren.

Part V

Practical Applications of Church Music

I

THE SONG SERMON

NO one will deny that variety adds interest and that routine dissipates it. That is a commonplace so bald that the average preacher would resent it as an insult to his intelligence to dwell on it. Yet that same minister will have two church services every Sunday in the year as exactly alike as two peas in a pod, and will then complain that not only outsiders, but his own people as well, fail to attend both. In some churches the morning service is largely attended, while the evening service attracts but a few. In other communities the evening service is the centre of interest.

Does not the very statement of the facts suggest that these communities will only support properly a single service such as we call regular, and is it not easy to take the next step and infer—not, as we practically do in summer-time in our cities, that a second service is unnecessary—but that the second service should be different in method and character?

I look in vain through my Bible to find any rule, Jewish or Christian, making two exactly similar services every Sunday obligatory. Our church disciplines contain no law requiring them. And yet probably a hundred thousand preachers in this land lay upon themselves the burden of preparing two sermons each week, when one probably would be amply sufficient. Just think of a hundred thousand useless sermons every

Sunday! Take the time and energy they represent, and put half of them into the improvement and strengthening of the other hundred thousand sermons. If the other half of this wasted energy were put into additional pastoral work, into church management, into the fuller control and development of the working forces of the congregation, what an improvement there would be in their life and work! I really think that many churches would be better off if they had but one church service every Sunday.

But there is a better way: instead of reproducing the staid morning service with its program as fixed as if it were a ritual sanctified by age and tradition, let the evening service have a wide liberty, taking many forms and employing many methods, but emphasizing chiefly evangelistic work among the unsaved.

Little by little, many of our churches have confined all their hopes and efforts for the salvation of the unsaved to their Sunday-school scholars. Not long ago I heard a minister say publicly, that it was impossible to get any conversions outside of the Sunday-school, and he deprecated any efforts to secure the attendance of adults at a revival service that was contemplated. In a sense he was right, for at his evening services he had an empty house, no efforts having been made to attract the unsaved people of the community.

The aggressive, versatile, musical pastor has no difficulty in filling his evening services with unconverted people. He baits his hook for them, and they come in throngs. It is no particular miracle that his church grows by leaps and bounds, for when his revival meetings begin it is easy fishing in that crowded evening service. The Sunday-school and the evening congrega-

tion are the two feeders of the church, are its two opportunities for building up the life and working strength of the congregation.

This is no place for the further discussion of the evening service. What I have said has only been an introduction to the survey of methods for making the musical forces of the church available for the development and strengthening of the evening service, in order that it may accomplish its mission of winning the unsaved. Some of them deserve more extensive treatment than I have space to give them, but a few hints may prove valuable by provoking thought and suggesting that the wheels will still run smoothly, even if the rut is forsaken.

In a previous chapter I suggested that a wise preacher will vary his services, making the purpose of each service the arbiter of its form, method, and content. Some services will have little music, and much sermon, because the subject demands more time for the consideration of its theme, while others will have a great amount of music and a very short sermon. From the latter it is but a short step to the song sermon, a wonderfully effective form of service that ought to be used more widely than it now is.

In such a program the usual sermon is scattered among the musical numbers and the music in turn becomes a part of the sermon. Such a service has novelty enough to attract a large audience without any sensationalism that will offend fastidious people. It gives the opportunity for wide participation on the part of the church, so much desired in recent years, for not only all the recognized musical persons of the church will be drawn into active coöperation, but also the whole congregation.

It meets the needs of those undisciplined minds that find sustained attention to a long sermon impossible. It appeals to the emotional natures of our average congregations much more powerfully than can any sermon to their minds. It makes possible the treatment of some subjects of a tender and sympathetic character that no regular sermon can successfully present. The emotional aspects of other important themes can be brought out in a way few pastors would be willing to attempt in a regular discourse.

Of course, there are men who live in a thin, serene atmosphere of intellectual interest, who deprecate any appeal to the sentiments and hence would seriously object to the song sermon and its proposed effects. I remember that while a student in college I read an essay on a public occasion on "Emotional Culture" at the close of which the professor of mathematics came forward with unwonted emotion to express his disapproval of my proposition. He had by nature a tender heart and a temper that was at least warm, but for all we students knew, he had for a heart nothing but a parchment written over with algebraic formulæ and geometrical propositions, so thoroughly had he restrained and atrophied his sentimental nature.

But I assume that my readers are red-blooded men who believe that God knew what He was doing when He made the emotions an essential part of our natures, and who are willing to accept the limitations and utilize the powers of these emotions as freely as they do those of the intellect. The song sermon is an appeal to the emotional nature, if properly planned and conducted, and it is as such that it has a value and an effectiveness that I emphasize and commend.

The exercises introductory to such a song sermon should be worshipful, of course, but should be in absolute harmony of feeling with it. If "Marching Orders" is the aggressive missionary theme, there may be a magnificent Te Deum, Venite or Jubilate by the choir, and jubilant hymns of devotion, such as "Hark! ten thousand harps and voices," or "Oh, could I speak the matchless worth," by the congregation. If the theme is "Songs in the Night," the opening service will be still worshipful, but sweet and tender, harmonizing with the consolation and comfort brought to those who sing songs in the night of affliction, sorrow, and difficulty. An anthem on the text, "Like as a father pitieth his children," will be eminently fitting, and such hymns as "O God, our help in ages past," "The King of love my shepherd is," or "Lord, we come before Thee now," will combine worship with the humility and tenderness the theme calls for in the introduction.

The choice of the theme is very important. Historical subjects are out of the question, as are also those that are purely didactic. As already suggested, there must be a certain emotional content in order to give the song element something to express. "Joy in Christ" would be entirely practicable, but "The Joy of Trust" would be too limited in scope, as it probably would not be possible to find the materials with which to cover the points one would care to discuss under that theme. Perhaps the wisest plan is to take some very general theme,—"Salvation," "Coming to Christ," "Consecration," "The Holy War," "In the Vineyard," "Trusting Christ," "The Divine Love," "Watchfulness," "Prayer and Its Answer," "Perseverance of the Saints," "Sustaining Grace," "The Way to Calvary,"—and go over the musical resources at

hand. It may be found that some of these subjects can be subdivided, limiting them more definitely, and so making them more striking and impressive. If the preacher does not know the resources of the choir, he had better formulate and analyze several subjects and submit them to the choir leader who can decide for which of them he can furnish the most and best illustrative music: solos, duets, quartets, and other concerted numbers.

The preacher who has acquired the analytical habit of mind will be in danger of laying out his plans too logically. The treatment should not be minutely analytical, but sketchy in character. Here is no place for the Dutch artist's love of minute detail in development, but for the impressionistic style of art, with here a line and there a line, bringing out the essential and characteristic features, and leaving the rest to a quickened imagination. The resources in hymn-book and choir repertoire are too general in matter for anything more than a suggestive development.

Let me emphasize that a closely logical treatment of the subject is not possible. There should be just enough logical form to satisfy the sense of symmetry. The more important matter is the transition from one point to another and the clear relation of a musical number to what precedes, to what follows, or, better yet, to both. While the treatment must have progress, that progress should be emotional rather than logical. There should be climaxes of interest, but each climax a distinct advance upon the one that went before.

The hymns and other musical numbers selected may be used in two ways: to present the points of development directly, or to illustrate them. The former is somewhat the more effective, but the latter the more con-

venient, for it makes possible the use of subjects otherwise impossible. Many a hymn or song, that on the surface would have little relevancy, can be used with good results, simply as an illustration of a phase of a much more extensive thought developed by the preacher's comment. Most hymns are so general in their thought, that it may be necessary to ignore all but a single stanza or line, or even phrase, and to develop the thought of that alone. In this way a single hymn may be used at different times to directly suggest, or indirectly to illustrate, many different points.

Indeed, only in this way can the necessary emotional progress be secured in many cases, for the direct emotional value of a leading division of thought may be less than that of others that have preceded it, and it will therefore peremptorily demand such emotional supplementing. Here is the place for fertility of mind, quickness of apprehension and readiness of adaptation. For some men there will be an embarrassment of riches of material to be used, while others will vainly seek an adequate amount on any given subject.

In the selection of the music great care must be taken to provide variety. The congregation should have at least one-third, if not one-half, of the program in familiar hymns and songs. The choir should have perhaps half of what remains for purely chorus work. The rest of the program may be made up of solo numbers for one or more parts.

No set, artistic music should be allowed. We are not discussing an artistic sacred concert, but a song sermon, in which the matter and manner are subordinated to the result to be reached. Avoid music that the congregation cannot appreciate. Sesquipedalian words have

their uses, but the wise preacher avoids them; to speak electrically, they break the circuit and the power is wasted. The same thing is true musically, for sesquipedalian music is always a circuit-breaker in a general congregation.

The chosen hymns, responsive readings, songs, anthems, solos, and other matter having been arranged, it remains for the preacher to weld them all together into a unified whole. He will read so much of the hymns as serves his purpose, illustrating with anecdotes and historical or personal events, and emphasizing the thought as he proceeds. He will read or quote passages of Scripture that are germane in thought and feeling. He will read the texts of the music sung by the choir and by the soloists and bring to bear the thoughts conveyed and the feeling expressed. Not that he is to talk incessantly and lengthily, but he must use all his resources of eloquence and music to make a definite spiritual impression.

He should avoid a spiritless, mechanical treatment as he would sin. Sometimes he will announce the song first with only a few introductory words, and make his application of it afterwards. Again he will make his remarks before he announces the song, or it may best suit his purpose to introduce his discussion between the verses. Varied, sprightly, glowing, anecdotal, or epigrammatic treatment in a free, spontaneous way is what is needed. A little practice in this line might lift some of our preachers out of the deep rut of routine in which the wheels of their usual discourse drag so heavily.

Heavy, phlegmatic, ponderous-minded men will find such a method of work very difficult, for it calls for great versatility, pliability, and readiness of discourse. It calls for light, deft touches. It is sharpshooting, not

bombardment. There is no time for acquiring the momentum the best minds of the phlegmatic type find necessary, for while the preacher may occupy more than half the time of the service, only rarely ought he to talk uninterruptedly for five minutes.

Awkward pauses must be absolutely avoided. The organist must have his fingers on the key and the choir must be ready to sing as soon as they can catch the pitch when the minister gives the signal of glance or position. The choir leader and organist each must have a program in hand and keep close watch upon it so as to be ready to the second when the preacher calls for the music.

Such a service ought not to be too long. Three anthems, five hymns, and two or three solos or duets, or whatever else is provided, will be ample. The very intensity of such a service is apt to bring on a reaction if it is continued too long. The bow that is strung too tightly will break here as elsewhere.

In the foregoing discussion, I have taken the coöperation of a choir for granted. But the choir is by no means essential to the success of a song sermon. Some of the most satisfactory song sermons I have ever given depended entirely upon the congregation for musical support. The lack of variety was the only drawback, but that was fully made up by the absence of the stiffness and self-consciousness which solo and choir numbers are apt to introduce. There is more spontaneity when the congregation does all the singing and the critical attitude so fatal to emotional results does not appear.

Not as a model, but as a practical illustration of a song sermon, may I outline one I recently gave to a popular audience? I used the general subject, "Come!"

I divided it broadly into "God's 'Come' to the Unsaved," "God's 'Come' to the Backslider," "God's 'Come' to the Christian," and "God's 'Come' to Reward." As an introduction I suggested "God's 'Come' to Worship," singing Heber's "Holy, holy, holy, Lord God Almighty." At the close of the first verse, I reconstructed with as few and vivid words as possible the picture of the heavenly adoration as given by John the Revelator, and I am sure that the congregation sang, with a clearer sense of the real sublimity of the lines, the stanza,

"Holy, holy, holy! All the saints adore Thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before Thee
Which wert, and art, and evermore shalt be."

After the hymn the pastor read Matthew 11: 25–30 and led in a prayer of mingled worship and thankfulness for God's Open Door of Mercy. After the offering and announcements I took up the main theme. I had no choir or I should have sung an anthem based on the text, "The Spirit and the Bride say come." We sang instead "Sinners Jesus will receive," having the women sing the stanzas while the men joined in the chorus. I quoted from memory a number of passages of invitation, told illustrative anecdotes, and led up to the well-known song with music by Stebbins, "Jesus is Calling." Had I had a men's quartet I should have had them sing "Come to the Cross."

In introducing the second part of my theme, I drew a picture of the backslider with as fine a definition as my mental lens will allow, emphasizing the sinfulness of backsliding with the appropriate passages from the tenth

chapter of Hebrews, and bringing out God's long-suffering and patience as illustrated in Hosea 14: 1–7. I had the congregation sing "Just as I am," stopping them to interpolate a few tender incidents as the several verses were sung. Then I tried to protray the joy of the returned wanderer and we sang Hoffman's "What a Wonderful Saviour" with great earnestness and vigour.

Then I took up God's call to the Christian to a larger, fuller, richer experience. I announced Newton's somewhat old-fashioned hymn, "How tedious and tasteless the hours," calling up tender memories of the religious life and experience of former generations. From a review of the past I directed the glance of the hearers to the triumph of a grace yet to be won in personal experience, and we all sang together "More love to Thee, O Christ."

But God's "Come" to the Christian was not only to inner development in grace, but to the labour and battle connected with the advancement of His kingdom on earth. A little picture of the great army of God keeping step to the rhythm of the unfolding of the divine purpose, a little reference to the magnificent music of Sullivan, an allusion to the wounded bagpiper leaning against a rock and piping inspiring martial airs, while his Scotch comrades stormed a rocky Himalayan height, and the congregation sang "Onward, Christian Soldiers" with extraordinary vigour and spirit.

It was an easy step from the great battle to the rewards to which God invites us. Perhaps the more natural course of development would have been in the line of the splendour of victory, illustrating from the return of the armies of Napoleon after their successful wars, or the even greater glory of the final review of the German armies after the Franco-Prussian war. But there had been a

good deal of the pomp and majesty of war in what had preceded and it was time the element of pathos was introduced. So I spoke of the many voices God was using to call us to heaven : how our tender memories of the loved ones who have preceded us and our abiding love for them responded to the appeal to meet them when life's sun finally sets. My soloist sang, with spontaneous tears in his voice, the popular evangelistic song, " Tell mother I'll be there in answer to her prayer." There were few dry eyes in the house as he closed. Then we sang together " There is a land of pure delight," closing with an earnest, tender prayer and the benediction.

This song sermon covered too much ground, I am frank to allow. But I wished to " find " everybody present, and it was my only opportunity. Had I been holding a series of song sermon evangelistic services, I should have changed the order of the subdivisions and given each of them an evening. There is so much matter available for each of them that there would be no difficulty in thus extending the theme.

The foregoing example of a song sermon was based on a popular hymnal ; had I had the " Presbyterian Hymnal," " Sursum Corda," or " The Pilgrim Hymnal " I should have made an entirely different program for the same subject. I should ask the organist for a quiet but massive voluntary. The " Come " to worship, I should express by Ken's " Evening Hymn " to Tallis' tune, by Heber's " Holy, holy, holy, Lord God Almighty " to " Nicæa," or by Grant's " Oh, Worship the King " to Haydn's " Lyons," a psalm of praise read responsively, a prayer of worship and of thankfulness for God's persistent invitation, and by an anthem of praise by the choir. The organist would be asked to give in his offertory

the key-note to what was to follow by playing something soft and expressive, with perhaps a minor movement in it.

God's " Come " to the unsaved would be prefaced by a clear description of their separation from God, from His infinite stores of love and sympathy, of help and care, from His messages of mercy, His saints on earth, His hosts of praise. Then the congregation would sing " Come, ye disconsolate." After a few words of urgent invitation to accept Christ they would be asked to adopt the great hymn of Toplady, " Rock of Ages," as their own sentiment, reading it with earnest tenderness. Without announcement the choir would sing Buck's setting of these words.

God's " Come " to the indifferent or renegade Christian may be based on Scriptures already suggested. The congregation may be asked to sing " the Backslider's hymn," " Oh, for a closer walk with God," beginning perhaps with the second verse. Or some sympathetic soloist may sing " Weary of earth, and laden with my sin " to the tune found in the hymnal, or with some other fitting setting. The opening of the door that had been partly or entirely closed against Christ may now be given expression in the congregational hymn, " O Jesus, Thou art standing," to Knecht's " St. Edith," or " St. Hulda," as it is usually called.

In the development of God's " Come " to Christians to a profounder spiritual life, one may use Watts' " Oh, for a faith that will not shrink," to " Rockingham," to be followed after a few remarks that lead up to it by a solo or choir rendering of Adelaide Proctor's " I do not ask, O Lord, that life may be," which may soon be followed by the congregation's singing of Doddridge's " Awake, my

soul, stretch every nerve," to Handel's ringing tune, "Christmas."

God's "Come" to the Christian inviting him to service and to conflict for the right should be aggressively developed. The congregation should by this time be able to sing Baring-Gould's "Onward, Christian Soldiers" with great vigour to Sullivan's "St. Gertrude." Before singing the second verse bring out the spiritual unity of the Church, in all lands, in all ages, in all parts of God's universe. The song of praise sung by the saints as they march to victory should be noted in the last verse.

What hymnic illustration is chosen for God's "Come" to the reward must depend on whether this military ideal shall be carried on. If it is, by all means sing Dean Alford's "Ten thousand times ten thousand" to Dyke's "Alford." The historic illustrations for this hymn hardly need to be even alluded to. If the more general idea is to be used, let the choir sing Barnby's setting of Tennyson's "Crossing the Bar," or Ashford's duet to the same words. This will illustrate and impress the passing over and the welcome. If the congregation now sings "Jerusalem the Golden" to Ewing's noble tune, the climax will be reached.

Now sum up the invitations of God as tenderly as may be possible to you and then ask the congregation and choir to sing Charlotte Elliott's "Just as I am, without one plea," as indicating their individual and collective reply. The benediction may follow.

In both these programs, I have given only the thoughts that have immediate relation to the hymns. A great deal of illustrative, didactic, and hortatory matter was included in the body of the interspersed talks. I speak of this lest the impression might be made that the talk

immediately about the music was the main and controlling feature. Quite the reverse! The points to be made and enforced are the controlling factors and the singing is simply contributory.

II

THE SONG SERVICE

WHEN a minister does not feel that he has the mental or musical resources for a full song sermon, he can still get some sort of a unified effect from a song service which has a general subject, but is not developed in a logically progressive way. There may be "Evenings with the Sacred Poets," in the course of which all the leading hymn-writers from Moses to Fanny Crosby will receive consideration. These will give opportunity for congregational singing, solos, hymn anthems, and the like.

One choir I know of sang selections from Bradbury's cantata, "Esther," and the pastor preached a short sermon on that charming character. There are many other Biblical cantatas and even oratorios, such as "Ruth," "The Feast of Belshazzar," "Israel in Egypt," "Joshua," and others, that may be treated in the same way. One pastor who had a large chorus choir divided up "The Messiah" into sections, using Nos. 1 to 7 inclusive for Advent, Nos. 8 to 17 inclusive for Christmas, Nos. 22 to 32 inclusive for Passion-tide, Nos. 44 to 55 inclusive for Easter, Nos. 33 to 36 inclusive and Nos. 44 and 55 to the end for Ascension Day. This opens out large possibilities with other oratorios.

The subject may be a more general one and treated very much like a song sermon except that there is no effort to arrange the selections in a logical order, and that there is little or no talk outside of the comment upon

the numbers rendered. The choir can reproduce anthems sung in preceding regular services and the soloists can sing effective numbers already rendered. By choosing the congregational hymns with reference to the theme of the service and by appropriate turns of thought bringing some sort of relation between the subject of the evening and the choir and solo contributions, a certain amount of unity may be secured.

Perhaps it will be suggestively helpful to give a report of a Thanksgiving song service I held several years ago. The pastor asked for it during the middle of the week, so I had but one rehearsal with the chorus choir. Several anthems of praise rendered during the preceding month were freshened up and a new one was learned. I went over our solo work during the same time and selected what I could fit into such a service. As two of our soloists were out of the city I sent them word to supply solos, trusting to Providence that they would prove fitting. What they finally brought in had no evident relation to Thanksgiving at all, but I made them serve the purpose. The general idea of Thanksgiving dominated the program, of course, but there was no effort to secure relation between the separate numbers. It is because the materials at hand were so untoward and unpromising that I call up that particular service.

In opening the service I suggested that as the minister was the mouthpiece of the congregation before God in prayer, so the choir was its representative before Him in praise ; that as they would consider it irreverent to speak of a prayer as pretty, or pleasing, so I wanted them to look upon the numbers of the choir, not as enjoyable or charming, but as expressive of their own thanksgiving and praise. A few earnest words on the actual divine

presence were followed by the "Gloria" and a short Thanksgiving invocation. The Forty-eighth Psalm was read responsively, to which succeeded an anthem, "The Lord Reigneth." The congregational hymn, "Lift up the gates of praise," was followed by prayer by the pastor. After the anthem, "Bonum Est," another responsive Psalm, the 103d, was read.

Up to this point there had been general praise and thanksgiving and only enough comment to inspire thoughtfulness and sincerity. Before our tenor and soprano sang a duet, "The Lord is my Shepherd, no want shall I know," I referred to the loyalty of a sheep to its shepherd and how, being dumb, its eyes yet spoke of appreciation and gratitude for tender care and provision. Though it was a brilliant rendering, there was no evidence of a critical attitude in the congregation, but an earnest responsiveness to the message. Then I had a tenor solo on "My Mother's Prayer," illustrating another reason for thanksgiving: religious home influences. A tenor and alto duet, a setting of Tennyson's "Crossing the Bar," gave another solemn and pathetic touch, for it was made the basis of thanksgiving that we should "meet our Pilot face to face when we have crossed the bar." A soprano soloist immediately sang a very tender dream of heaven in a spontaneous, inspired way and there was thanksgiving for the home that awaits those who are faithful. A men's quartet sang very tenderly "Face to Face" as the chief joy of heaven to be thankful for in advance. Thus the most inappropriate numbers, two of them brought in after the service was just ready to begin, were so applied and commented upon that they became the most striking and impressive parts of the whole program.

After a half hour of addresses—twice as long as was intended—expressions of thanksgiving by representatives of different parts of the church life and work, the congregation was called upon to give thanks that they were neither Turks nor Hottentots, Germans nor English, nor of any other nation or race, but plain Americans, and all sang with great vigour "My Country 'tis of Thee." After the benediction, the eagerness of spirit, the unusual social freedom, as well as the words of appreciation and of assurance of personal help and inspiration, proved that the purpose of the service had been realized to at least some degree.

To criticise this service is easy. That is the reason I chose it as an illustration. There was not enough congregational singing. Two hymns and two anthems by the choir were crowded out by persons who took ten minutes each to make the suggested three minute talks. But in spite of its manifest shortcomings, the service was effective and illustrated what could be done with the most untoward materials.

Then there is the miscellaneous song service in which there need be no controlling theme to which the hymns and anthems and other music must be subordinate. It hardly needs to be emphasized that such a service is greatly inferior to a song sermon, or even to a more strictly unified song service. Yet it has the advantage of admitting a great many more miscellaneous hymnological and musical facts of more or less general interest. That its preparation calls for little thought or time is another attractive feature to some ministers. Besides it harmonizes better with a series of generally aimless and unrelated services and sermons!

I am frank to say that these miscellaneous song services

do not appeal to me. They are too characterless, too aimless. Firing blank cartridges may be fun for boys who enjoy mere noise, but serious men ought to prefer ball cartridges with which to hit a definite mark.

To make these song services purely educational and cultural is a serious misuse of the religious opportunity the church service affords. To sing and play the grand masterpieces of religious music is a good work well worth doing, but it is not a work for church services. May I reiterate—for great is the power of reiteration, the dropping water that wears away the stone—that the standard is not one of artistic excellence, but of practical efficiency? The church is not God's agency for the spread of beauty, but for the development of personal righteousness and loyalty to Him.

If I look somewhat askance at a song service, which may have its value as paving the way for the song sermon, and as a happy relief from the sometimes sleepy routine of regular services, you can imagine what I think of sacred concerts! I simply cannot away with them! The very name is suggestive of personal vanity and display. If you call a "song service" a "sacred concert" there is something lost. The idea of personal pleasure is substituted for the idea of worship, and in spite of the sacred character of the music, which may impress the intelligent and susceptible hearer and produce quasi-religious emotions which really have little moral value, the whole attitude is one of selfish pleasure, not of humble devotion. Richard Storrs Willis recognized the difficulty: "It is a difficult thing to be musically gratified and entertained and to be worshipping God at the same time."

That the same is true of any church service where the music is rendered by professional, irreligious singers, who

have never risen above the low plane of the concert room, and is listened to by the congregation in the same spirit, does not excuse the sacred concert, for such a service also is a travesty of sacred things, over which, if Marie Corelli is to be believed, Satan himself is wont to frown. I believe in the song sermon and even in the song service, and feel they ought to be used very much oftener than they now are, even in the most musical churches; but they should never, either unconsciously or consciously, degenerate into a "sacred concert." The music in a song service and a sacred concert may be exactly the same, but the underlying purpose and spirit are as wide apart as the antipodes. While a few choice spirits may get good out of a sacred concert, because they bring a religious spirit to its hearing, and so exalt it to the higher plane, what about the other hearers who attend "for the fun of the thing"? Such persons are like the reporter who was detailed to write up a musical service. He looked upon the religious exercises as merely incidental and referred to them as follows: "During the recess between the different pieces of music the officiating clergyman read the morning service."

III

CHURCH SOLOS

IN going around among the churches one is amazed at the "stuff" that is being sung as solos by people who are otherwise intelligent and sensible. In the first place the pieces are selected from the wrong standpoint. The glory of God, or the help of the hearers, is not even thought of; if it rises above a question of personal pride or even vanity, it is simply devotion to a musical standard. Which piece will enable them to make the most effective display of their voice and skill? Or, which piece is the most classical in style? The exhortation of Paul to the Philippians, that "nothing be done through strife or vainglory" is forgotten.

How inexpressibly shallow, how sinfully selfish is such a view of the privilege of singing before an assembly of worshipping souls, and how hollow a mockery of infinitely holy things it must appear to Him in whose honour it falsely purports to be. Often the music is absolutely secular and irreligious despite its classical style. Oftener still, the text is the sheerest balderdash absolutely unfitted for purposes of worship.

Think of a baritone appearing before an ultra-Protestant congregation bawling an "Ave-Maria," trusting to his poor articulation (and his trust is not entirely in vain) to cover up his Roman Catholic appeal to "Holy Mother," apparently unaware that he might as well be singing a song to Apollo, one of the Vedic Hymns, or a part of

any other pagan liturgy. His plea, that the music is pretty, only convicts him of an utter lack of apprehension of the true uses of music in church service. How many more solos are set to sweet sentimental texts that are innocent enough, but trivial to the last degree! The words ought to be as religious as the hymns the congregation sings, appealing to the distinctly devout and religious feelings and impulses of the worshipper. The solo has no reason for existence, if this is not done.

If the singer has put away all thought of self and sings spontaneously and sincerely a message that will comfort and inspire, a solo may be made one of the most religious and helpful features of a church service. To do anything else is to waste a rare opportunity to cheer and lift the hearts of men, and is to degrade to a petty concert what should be the noblest and most elevated moment in the life of the people who are assembled to commune with the Infinite Creator, their Saviour and Refuge. Am I too severe when I say that the savage beating his tom-tom before a hideous idol is more religious than are many of our solo singers? He is at least sincere! If we could only get a permanent and profound realization of God's august presence in His house during divine service, what a change would come over the matter and spirit of our church music.

Solos should be as integral a part of the church service as the sermon. Their selection should be as purposeful as the selection of the text of the sermon. For this reason the pastor should coöperate with the singer in the choice, emphasizing on his part not so much the music, as the text and its relation to his plans for the service. The same general principles guide as in the selection of the other hymns, but there may well be more latitude,

first because there is less material at hand from which to select and what is available is unorganized and unsymmetrical, and second, because the personality and limitations of the soloist, his skill, his style, his adaptability, are factors of which account must be taken. Even the adaptability and skill of the accompanist has an important bearing.

No cheap, secular, fantastic sentimentalities ought to pass muster. At the same time a soloist can sing religious poems, expressions of intimate personal desire and experiences rich in rhetorical figure, that would be absurd on the lips of a congregation. There are so many fine solo settings of hymns accepted as standards, that a wise and worthy selection is always possible. Among the best solos now written are many to Scripture texts which are dignified and impressive and eminently fitting for a church service.

The musical and literary culture of the congregation, whether more or less, must always be borne in mind. A simple Gospel song with devout, Scriptural matter, or a sane, normal appeal to religious emotions, will often be infinitely more effective than an aria from a great oratorio.

After all that has gone before, need I again emphasize that the solo must be selected to harmonize with the plan of the service, with what has gone before and with what is to follow? When the range of selection is limited for the lack of needed materials or by the lack of skill or by the insubordination of the soloists, and the solo is only remotely related to the general key-note of the service, the pastor should make all the more earnest and thoughtful effort to bring out the relation that vaguely exists, or to create one if it does not exist, by a graceful,

striking introduction. By some happy turn of thought, by an effective illustration, the most unpromising solo, unrelated and foreign to the spirit and purpose of the service, may sometimes be made the consummate note of power.

Singers are so spoiled, so accustomed to sing in a detached, unrelated way whatever their pride or fancy dictates, that they may at first be restive under such supervision and introduction.

But steady, undeviating purpose, softened by unfailing patience, kindliness, and tact, should secure the loyalty and coöperation of the most captious and irritable. A little experience will soon convince them that such an incorporation of their work into the general scheme of the service, such a tuning up of the congregation to intelligent responsiveness, is as much to their personal interest as to that of the service.

There are prevalent faults in church solo singers that so vitiate their work, that it is worth the minister's while to seek to correct them. One is the evident effort at personal display. Another allied to it is insincerity and lack of personal sympathy with the message conveyed by the solo. A third is slovenliness of enunciation, the congregation being unable to distinguish the words, so losing the whole meaning of the effort. Still another is an affected emotionalism, finding expression in dramatic poses, "scooping" or excessive *portamento*, appropriate only in impassioned operatic singing, and a cheap, vulgar tremolo or *vibrato*. The latter is particularly prevalent in church singing, having been borrowed from the low vaudeville and light operatic singers. This mechanical insincerity is sorely punished, for within a few years, the singer loses his ear for true pitch and his voice becomes a wreck.

Now the minister cannot attack these directly; he must secure a higher ideal in the mind and heart of the singer, having him conquer the egotism that is the direct cause of most of them, and filling him with a sense of his high spiritual opportunity and with an ambition to utilize it to the largest possible extent.

IV

FUNERAL MUSIC

FUNERAL music is getting into a very deep rut. "Asleep in Jesus" is inevitable. "Lead Thou me on" is almost equally certain, though appropriate only by the emphasis placed on the closing phrases. Add "Nearer, my God, to Thee," "Safe in the arms of Jesus," "Rock of Ages," and "Jesus, lover of my soul," and the music of nine out of ten funerals is outlined.

Of course, there are reasons for this limited list. There is little time for preparation; the services occur at unusual or busy hours; the range of material from which to select is limited; the friends who select the hymns have no wide acquaintance or interest in hymns; the singers are volunteers, who have little opportunity to practice together.

"Whatever the difficulty, there is always a way out," is a favourite motto of mine, and it is true here. If the choir cannot sing at funerals, some definite arrangement should be made with certain persons who can be relied upon to supply this needed tender service. These should practice regularly, and add constantly to their repertoire of appropriate numbers. If a quartet cannot be secured, why not use a sympathetic soloist? Sometimes a duet will be even more effective.

It should be clearly realized that a Christian funeral is no place for hopeless, depressing music. While it should be tender and restrained, it may also be hopeful and cheering. Singers are often so impressed with the

solemnity of the occasion that they sing so softly that their tones lose all musical value. Couple with it an excessive tremolo, so often affected by half-cultivated singers, and you have a combination revolting to the really sincere and musical soul. When an aged Christian dies, his work well done, his life's battles gloriously won, and goes to his crowning at the hands of his blessed Master, what occasion is there for lugubrious strains? Do we not at our funerals too often practically deny the very doctrine that ought to be our chief comfort at such a time? What little hope we have in Christ seems to be in this life only, and when death comes to our homes we are of all men most miserable.

The minister ought to have an active voice in the selection of funeral music. To leave it to the whim and ignorance of the friends of the departed often leads to rank absurdity. At the very best, their limited knowledge of appropriate songs confines their selection to the half dozen already named, which impress them as the conventionally proper thing. Let the minister assume that he is to select his own hymns. Let him look as much surprised when the friends dictate what hymns shall be sung, as he would if they gave instructions regarding music in the regular service. He need not refuse, he need not be discourteous or unsympathetic, but his surprised look will discourage a repetition of the thoughtlessness. Then when he has won the victory over this tyranny of grief that takes a solemn pleasure in contemplating itself, let him have his quartet or soloist sing "Jerusalem, the Golden," "There is a land of pure delight," "I will sing you a song of that beautiful land," "Bringing in the Sheaves," "Give me the wings of faith to rise," "Blest be the tie that binds," the first two verses

of Bickersteth's "Till He Come," "How firm a foundation," "Jesus, Saviour, pilot me,"—the range of selection of really appropriate hymns is too large that I should exhaust it—and make the service no less sympathetic, but much more Christian and inspiring.

Moreover, why should not the preacher, incidentally in a sermon, or directly in an address upon the ideal Christian funeral, brush away these pagan cobwebs that still hang about the minds of professed believers in Christ and His resurrection? Why should these false conceptions of funereal "good form" continue to degrade our memorial services into occasions of heathen wailing in utter denial of the cardinal doctrines of Christianity?

The needed instruction cannot be given at the time of the funeral. To criticise plans, to argue against certain details, to oppose even the foolish wishes of the afflicted, would be consummate tactlessness, betraying utter heartlessness. Instruction upon the important and delicate subject must be given apart from any funeral service, and must avoid sharp and severe criticism lest tender memories of scenes of parting from loved ones that have gone before be rudely disturbed, letting positive instructions how things ought to be done take the place of condemnation of things that have been done.

If the minister himself will make less of the grass that withereth, and the flower that fadeth away, and more of the hope that is laid up for us in heaven, where this corruptible shall have put on incorruption, and of the glory which shall be revealed in us incomparably beyond the sufferings of the present time, the people will be readier to sing hymns of victory and triumphant faith when their Christian friends are promoted to the tabernacle not made with hands, eternal in the heavens.

V

EVANGELISTIC MUSIC

AN evangelistic campaign is not usually organized for mere instruction. There may be a striking review of the instruction already given in the home, in the Sunday-school, in the regular service and by the printed page, but that review is not with a view of impressing the memory so much as to reach the heart, the conscience, and the will. Primarily the whole purpose is to compel a definite decision on the part of persons who know their duty, but have not done it.

To reach a decision three things are necessary: to appeal to the judgment with living, concrete truth; to stir the emotions that normally follow the clear apprehension of such truth and normally precede the action of the will; to create a definite, unescapable occasion and opportunity to make a decision.

The wills of ninety-nine men are moved by mere emotion where one man is moved by an abstract thought. Sacred music expressing and creating religious emotion is therefore an immense force in evangelistic work. The sincere feeling of a hundred devout souls is concentrated by a properly rendered Gospel song, and creates an atmosphere of religious interest and emotion that surrounds and impresses and affects in an intangible but invincible way the minds and hearts of the unsaved persons present, and rouses feelings never experienced before, giving vital force to facts and ideas that never seemed real until now.

On the merely human side there is a psychic force here, unmoral in itself, it is true, but, like any other capacity of our nature, available for the highest moral and spiritual uses. If one will study God's methods of winning the unsaved, as exemplified in definite cases happening before our eyes, we shall find Him using the most trivial occurrences, the most unpromising lines of influence. It is not surprising, therefore, that He takes the exercise of song, with the attendant psychic force it generates, and, filling it with His spirit and using it for His purposes of salvation, makes it a mighty engine of power to lift men out of sin. When God takes the shallowest ditty with no body of thought in its text and no dignity or strength in its music and cleanses it by His spirit for effective use, no modern Peter may call it common or unclean. God has laid His seal of acceptance upon the singing of the Gospel of salvation just as surely as He has upon its preaching.

Indeed, so valuable is the service of song in its varied forms and applications that if properly managed it may produce immense results without any regular preaching at all. I should expect the blessing of God on a series of song sermons, properly planned and conducted, as certainly as upon equally spiritual discourses. A singing evangelist, who is fertile in spiritual comment as well as a good leader of song, may be the very best helper a regular pastor can secure. If he is able, devout, discreet, the pastor can afford to shorten his own sermonic contributions to the work and give the singer the larger place in the campaign.

Ninety-nine out of every hundred church hymnals have in view only the solemn convocation of the saints on Sunday morning. Hence it is necessary, when getting

down to practical, effective, personal work, to secure a small collection of songs and hymns written and gathered expressly for this purpose. These books can be found by various authors and in many styles and of diverse standards. Not only the congregation by which the work is being done, but the character of the unsaved whom it is desired to influence, must be taken into account. To use a cheap, light class of music in a conservative, well educated community is as unwise as to use a heavy sedate style in a rude, unlettered one.

Such a book need not contain over a hundred selections. Really, a score of well selected revival numbers would be sufficient under ordinary circumstances, as a few favourites will naturally be sung over and over, while the less attractive songs will have less power to impress and incite less general participation.

An evangelistic song-book should contain three classes of songs: the old standard hymns, the current popular Gospel songs, and an assortment of attractive new pieces. A new song that is really attractive is a wonderful force in a meeting, a force even greater than that of a better song already well used. It arrests attention; the people will sing a new song at home, on the streets, about their work, thus linking their thoughts abidingly with the meeting and advertising it and creating interest in it. "Tell Mother I'll be There," "It's Just Like Him," and "Oh, That Will be Glory," have done more to characterize Dr. Torrey's evangelistic tour about the world, and to give it notoriety, than any other human factor.

In analyzing the character of books considered for this use, care should be taken to exclude mere haphazard collections of the editor's favourites, having no completeness of provision for all the varied exigencies of a meet-

ing, proportionate to the importance of the several lines of thought or methods of work to be pursued. For the early meetings of the series, there should be songs of consecration and inspiration for the Christian workers. These may include a large variety of sentiments. There should be hymns of prayer, hymns to and concerning the Holy Spirit, hymns of faith, courage and love. Then there should be songs of warning, of invitation, of exhortation to the unsaved, the more striking and impressive the better. These may be songs for general use or for solos, duets, or quartets. They must be songs that will "find" the people to be reached, appealing to their tender sympathies, their love of mother, father, wife, or child, their fear of death and the hereafter. Here is no place for dainty taste or personal fastidiousness, whether musical or literary. Let me reiterate and reëmphasize,—it is the point of view of the unsaved, and the point of touch with those who are to be reached that will determine the standard to be observed, not that of the Christian worker. After all, intellectual and artistic pride are only forms of worldly pride, and that has been always recognized as a foe to spirituality.

What has already been said, regarding the methods to be used in congregational and solo singing in general, applies to evangelistic singing in an intensified degree. A larger liberty, a greater freedom from prescribed program, is not only permissible, but peremptorily necessary. Listening to some evangelistic singers with their almost scolding demands for every one to sing, their trifling witticisms, their exaggerated and fulsome praise of the singing of the people, one is apt to wonder how the work can prosper: but it does prosper, and in part because of the very liberties the leader takes with the

people. The starch of formality is rubbed out of the congregation and the individuals in it feel free to participate, free to move about, free to rise for prayers, free to come forward to receive instruction and counsel.

I confess the sheer secularity of some of the leaders of Gospel song, who seem to be conducting an old-fashioned singing-school instead of a religious service, repels me. If they would add to their strong leadership an element of spirituality, and secure general participation, not by railing and scolding, but by creating spiritual interest, they would certainly be more efficient and inspiring. The song service in an evangelistic meeting should be steeped in spiritual fervour, tenderness and sympathy.

Evangelistic singing, therefore, must be emotional singing. Sedate, heavy music grieves the revival spirit. Let me imitate Isaak Walton's famous remark and say that doubtless God could give the showers of blessing despite slow, spiritless singing, but also doubtless God rarely does. But where there is objection to spirited popular singing, there is usually also objection to evangelistic methods in general, and for the same reason—that it is distasteful and uncongenial to minds governed by regularity, decent order and invariable convention. The man who likes trimmed boxwood hedges in a stately formal garden is by the law of his nature bound to object alike to popular singing and popular revival methods. They are " bad form " and that is quite enough for him. One might as well object to one's skeleton as to criticise such persons. They give character, rigidity, and form to the life of the church and of the community. But the skeleton is not the source of the active, aggressive, conquering life of the body!

VI

MUSIC IN THE SUNDAY-SCHOOL

WHILE the minister has no direct authority over the music in the Sunday-school, he may have a large influence upon its kind and manner. Unable to entirely escape responsibility, he ought to have a definite conception of what music ought to be used and how it is most likely to be made effective in his particular school. Let us analyze the situation and seek the underlying facts that should determine his judgment.

The Sunday-school is a school, not a devotional service. Worship is incidental, therefore, not its characteristic feature. Hymns of worship, adoration, praise, are not a leading element in its song service. The didactic, hortatory attitude governs throughout, and will naturally affect the choice of the hymns to be used. Purely devotional songs may be freely used, but it should be clearly recognized as educational, the purpose being to store the minds of the children with the great hymns of the church for the enrichment of their future religious experience.

The hymns used must not only be largely didactic, but they must be within the comprehension and the plane of interest of young people and children. A great hymn may mean less to a child than a shallow one, because the chief meaning may lie below the line of its mental and spiritual horizon. Paul, when he supplied babes with milk instead of strong meat, was a better spiritual nurse

than many of our modern pastors who endeavour to deal out the same ration of condensed food to all alike. For a child of ten, "Jesus loves me, this I know" has more value than "Love divine, all loves excelling," magnificent as the latter hymn is for the inspiration of adult Christians. Simple hymns for the little ones, tangible, concrete, practical hymns for the older children and young people, and a sufficient portion of stronger hymns for the adult portion of the school, will form a varied diet in which all will find nourishment and strength. As the needs of the older persons in the school are largely met in the services of the church, a Sunday-school hymnal must contain chiefly materials adapted to the tastes, and to the stage of mental, artistic, and spiritual development of the younger members of the school.

Furthermore, hymns for the use of children and young people must have a certain spontaneity, vivacity, and freedom of style not found in the hymns of the church. Their rhythms must be more varied and lively. Their phraseology must not only be more simple in vocabulary and less stilted in style, but more catchy in expression and more rememberable. The meaning must lie on the surface, evident and plain, not delicately hidden away in the folds of phraseology characterized by picturesqueness or preciosity.

Fortunately, the commonplaces of life are still fresh and vital to the children, and, still more fortunately, it is these very commonplaces that the children must acquire, if they would attain clearness of vision and build up strength of character. Let us, therefore, put away the egotism of judging everything by our own pleasure in it, and be content that our children sing many hymns that do not appeal to our own more sophisticated taste.

Still keeping in mind that the persons whom the Sunday-school is chiefly to help are young and active, we inevitably reach the conclusion that the music to be used must be bright and lively, full of striking rhythms and creating spirit and enthusiasm. Pronounced march rhythms are entirely in order, as they are spontaneous among the young. Dance and waltz rhythms are more complicated and do not so much appeal to children. That they are also less dignified and more sensuous gives sufficient ground for deprecating their frequent use. At the same time, all songs in three-four time with a bright movement are not necessarily objectionable.

In their devotion to artistic and literary standards some ministers conscientiously urge the introduction of Sunday-school hymnals filled with heavy hymns set to heavier music. Here and there a school with unusual musical resources, with an unusually patient, persistent and efficient leader, or with a large percentage of children of foreign parents accustomed to slow, heavy religious music, can make a fairly successful use of such a book. But the result in the average school is poor, listless singing and general apathy in the school's whole activity. A dull, lifeless school is apt to select such a book because it suits its sluggish temper, and the book in turn strengthens the school's phlegmatic tendency.

But occasionally some ambitious superintendent or pastor, who is determined to have what some high theoretical authority urges as the best, introduces such a heavy hymnal into a vigorous school and it almost invariably proves a detriment and serious handicap to its work. It is a great mistake to use a song-book below the level of the average culture of the scholars in the Sunday-school, but it is a more common mistake to use a

dull, heavy book, because it is supposed to represent a higher literary and musical standard.

The school should have a regular leader for its music. That leader may be the superintendent, if he is musically competent. This arrangement has many great advantages in its favour: there is more unity of purpose; the superintendent is already in the saddle and is free to use many expedients to add interest, and to take extra time occasionally for practice, or for exploiting a song, that a minor official would not feel warranted in doing. Of course, the superintendent who is really capable is the exception, not the rule.

Whoever the leader is, official or unofficial, he ought to be master of the situation. This is even more true in a Sunday-school than in a miscellaneous congregation. It takes pronounced, live leadership to hold the mercurial attention of the children. Moreover, children, even more than grown people, enjoy being in the grip of a masterful will. They will bear criticism, scolding, even abuse, but they will not bear dull helplessness or flabbiness of character.

The more surprises a chorister can spring on his school, the more unusual and unexpected methods he can use to make his share of the service fresh and unhackneyed, the greater will be the interest aroused, and, therefore, the more general will be the participation of the school. Some phases of Sunday-school work will bear a certain amount of routine without suffering, but its music never!

Owing to the markedly rhythmical character of Sunday-school music, the piano is a better instrument for accompaniment than the organ. A combination of the two will be found quite effective. The difficulty in that

case is to keep the piano in tune with the organ, the variations of temperature during the winter making a certain variation of pitch in the former instrument almost inevitable.

If orchestral instruments can be secured in addition to the piano, they will add richness and colour to the general effect. Stringed instruments and wood wind instruments, such as flutes, clarinets, and oboes, are always desirable in any reasonable number. The same is not true of the brass wind instruments, which unfortunately are more common. A school or congregation must be exceedingly large to call for more than one cornet. In a recent meeting of some two thousand men eight cornets scattered throughout the house were effective when every one sang, but when less familiar songs were sung the effect was strident and overpowering. If this was true in a meeting of strong men, how much more would it be true in a school four-fifths of which is made up of women and children.

In your zeal to build up your music do not make the quite common mistake of drowning out the singing of the school by excessive instrumental support. Where a competent precentor is leading, it may be well to provide a few more violins and clarinets, or flutes, and, if really needed, an extra cornet. In general, avoid making the instruments obtrusive and prominent. It is the human voice that creates the desired unity of spirit and generates enthusiasm.

VII

THE CHURCH ORGAN

ONE musical burden after the other has been laid upon the minister's back: is there danger of the proverbial straw, if I emphasize his responsibility for the work of the organist? Yet that often exasperating potentate is too essential a part of public service to be neglected. If he is the mere accompanist of the vocal music, his importance is not so great, as he becomes simply a part of the general complex we call the choir, and is under the immediate direction of the choir director. When he plays preludes, offertories, and even interludes, he is no longer a negligible quantity.

In his prelude he becomes the temporary chairman whose duty it is to announce the purpose of the meeting. Is it to bring tender worship to a loving God and comfort to His buffeted and harassed children, the soft strains of the opening voluntary will quiet the minds and—may I say it?—the nerves of the mob of strenuous people who have gathered. Has the minister a call to the reverent contemplation of some sublime aspect of the divine nature, the majestic pealing of the organ will weld the unorganized multitude into one body full of solemn thought. Is there some great marshalling of forces for battle against some specific evil, the organist should pull out his trumpet stop and call to arms. No, this is not impracticable theorizing. The bands on the streets have

more sense of fitness and tact in adapting their music to the occasion than nine-tenths of our organists.

Thibaut, whose "Purity in Music" was highly commended by Robert Schumann, speaking of the effect of a good deal of organ playing, remarks, "The prelude unfits him (*i. e.*, the hearer) for the chorale, and the intricate interlude goes a great way to distract his attention, and the sole aim of the concluding voluntary seems to be to obliterate the sermon and everything else."

The state of war, that often exists between an arbitrary, tactless parson and his self-sufficient, unteachable organist, is amusingly illustrated in Thibaut's volume quoted above. Thibaut himself says, "Really, it is above comprehension how the clergy have quietly borne the delinquencies of organists," to which his translator replies in a note, "It is to us quite incomprehensible how educated musicians have so meekly put up with the insolence of unmusical and bigoted clergymen." Really, both have my sympathy, in spite of the fact that both are at fault. The clergyman is too domineering and too dogmatic regarding details, the organist too self-important over his technical skill, and too narrow in his views and sympathies, to comprehend the subordination of his share of the service to the more important general purpose in view. It is the preacher's task, as presumably the broader and more sympathetic man, to prevent such an ecclesiastical war by establishing the sympathetic coöperation through which alone the right results can be obtained.

If the minister will calm a noisy congregation and announce the opening voluntary as a part of the service, he will accomplish several important results: encourage the organist and give him a higher sense of the meaning of his work; impress the congregation with the fact that

the instrumental prelude is an integral part of the service, and secure the attention of the hearer to what ought to have a valuable preparatory and solemnizing effect upon his mind and heart.

If the opening service has been carefully prepared in order to produce an attitude worshipful towards God and responsive to the preacher's message, is it wise to allow the organist five minutes in which to play "any old thing" as an offertory just before the sermon? The minister should not dictate the particular voluntary to be played, but he should notify the organist each week just what type of composition he should like to have played just before his sermon. The organist need have no sense of meddling, if it is done in a kindly, appreciative, tactful way. He ought to be made to feel that such a supervision is a recognition of the value of his work.

Many a service is marred by the organist's playing of the hymn tunes. Instead of a mere fragment of the tune ending in a perfect or imperfect cadence, ample to establish the tonality and movement and to suggest the tune that is to be sung, valuable time is wasted in playing over the whole tune. Often it is played so rapidly as to mislead the congregation regarding the time in which it is to be sung, or with such elaborate and recondite harmonies as to leave no impression on the minds of the congregation as to the tonality. If the whole tune is played, the only excuse for the waste of time is that it shall serve as a model to remind the congregation how it is to be sung. The registration and *tempo* will indicate the spirit in which the congregation is to sing the hymn.

A very unmusical and offensive habit of announcing the beginning of a stanza has become quite the conventionally proper thing. I refer to the sounding of the first

note of the melody. It has always annoyed me, although I never had analyzed the impression clearly enough to bring the reason for my annoyance definitely before my mind. I was glad, therefore, to find Dudley Buck reprobating the practice in his valuable book, "Choir Accompaniment," and giving a philosophical basis for his criticism: "Instead of the pedal entering upon the second half of the second measure (in his illustration really the second half of the measure preceding the actual beginning of the tune) the Great Organ enters abruptly upon the second half of the measure with the upper note of the harmony alone. This is very objectionable except in the rarest cases, but is far too frequently heard in our churches. It is illogical, in that the foundation should come first and not the superstructure. The chord should be built up from its fundamental tone to be agreeable to the ear."

There is probably no more general fault among organists than the lack of adaptation of the registration to the character of the tune, to the size of the house, and to the number of worshippers participating in the congregational song. To use the full organ invariably is the custom of most organists. That only the quartet choir, supplemented by a few timid voices in the congregation, are singing seems to make no difference, the organ bellows on! To hear the full organ play over a plain hymn tune in a distressingly loud way is hardly a devotional exercise, and consciously or unconsciously sensitive people will be disturbed and distracted in their devotions. The difficulty is that the organist is too close to his instrument to get its full power. That sounds like a paradox, but is none the less literally true.

The organist is therefore peculiarly in need of sugges-

tions from others as to his registration. Not only the choir director, but the minister, ought to be helpful in this particular. On this point Dr. Curwen in his "Studies in Worship Music" makes a valuable suggestion: "It is most important that every organist should take an opportunity of hearing himself as others hear him. Very few do this and very few have any idea how their playing sounds in the body of the church, for an organist cannot judge of the effect of his own instrument while he is playing. The best way of proving one's playing is to get a competent friend to play a service, write down the stops he is to use in the several verses of one or two hymns and station one's self in the middle of the church."

Many organists are unduly fond of interludes. They play a long one after each verse and so waste very valuable time. Usually a single interlude in a hymn of four or five verses is ample. The habit of always playing an interlude before the last verse is absurdly mechanical. Too much depends on the development of the thought of the hymn. To divide the last two intimately associated verses of the hymn, "Alas, and did my Saviour bleed," with a long interlude is sheer wickedness. Interludes are in place only where there is a definite cleavage in the line of thought. If there is a marked change in the emotional character of the verses, an interlude will serve admirably to make the necessary transition.

An interlude is valuable only as it is made valuable by thoughtfulness and adaptation to the purpose for which the hymn is sung. To treat it only as a breathing place for the choir and congregation, and to make it a vague groping after ideas that do not materialize into a definite contribution to the song service, is all the more unfortunate that it is so common. The best the minister can

do in such a case is to consult with the organist regarding the proper place for an interlude, and reduce his thoughtless interruption to the smallest space of time possible.

Whether a congregation ought to have a pipe organ or not, will very largely depend upon its musical as well as its financial resources. In many a church there is suddenly developed an ambition for a pipe organ. The people hardly know why they want it. Some think it is more up to date. Others think its absence an unanswerable proof of the inferiority of their church. Some want it because it is now the mode among aristocratic churches, and they would like to be numbered among them. A few want a pipe organ because they realize its artistic and religious possibilities.

The fact is that a pipe organ is not an unmixed good. In some churches it is rather an unmixed evil. Given a small congregation that is not hearty in its participation in the service of song, given an organist who thinks he is the whole thing, and that the more stops he pulls out the more evident is his musical capacity, and the organ becomes a thing of evil, smothering and submerging the choir and congregation, and absolutely domineering over the whole service and neutralizing all its possibilities of good. On the other hand, if you have a large congregation that sings with unanimity and power, requiring strong instrumental support, and an organist who knows his own proper place and that of the organ, the pipe organ may be made a very valuable aid in the public service.

In general it may be said that an adequate reed organ fairly well played is more serviceable than a pipe organ poorly played. The very bigness of the pipe organ magnifies the mistakes and inefficiency of an incompetent organist. There is simply no getting away from his

blunders. What an agony it is to a musical soul to live in an atmosphere that is pulsing and throbbing with blunderous noises, that is quivering and thrilling with mistakes of technic and interpretation that hammer like colossal demons at his ears, from whose bellowing tortures he cannot escape. Yes, there are master-hands beneath whose touch the pipe organ sings like a hermit thrush in the wilderness twilight, murmurs like a mountain brook, or thunders like the gleaming surf on a rock-bound coast. But alas and alack! The master-hands are few and the blunderers come in crowds. Shall we have a pipe organ? That depends on whether the size of your congregation actually requires one, and whether you can secure a really competent and genuinely musical organist.

But whatever you do, prevent your church from falling into the "piano" craze. The piano is all right in the Sunday-school, where spirit and rhythm characterize the music and the didactic element submerges the worshipful. The piano is excellent for choir rehearsals, as its tones do not cover up the deficiencies of the singers individually and collectively. But in church service the piano is entirely out of place. It lacks the dignity and repose so essential to worship. The music written for it is too unchurchly, while the music written for the organ loses its weight and effectiveness when played upon the piano.

VIII

PURCHASING A PIPE ORGAN

THE pastor of a church that is planning to purchase a new pipe organ ought to know enough about such instruments to be at least an intelligent adviser, if not the leader in the movement. It has seemed to me wise to give only the most important facts, principles, and warnings here, leaving the pastor who desires a more thorough knowledge of this most interesting instrument to secure some general treatise on the subject.

The church that has as an organist a person of good musical and general judgment, who has had a wide experience in connection with the planning of the specifications of pipe organs, has the necessary knowledge of their materials and mechanical construction, is personally interested in the congregation and its success, and is honest, is fortunate indeed. In such a case, the minister need exercise only a sympathetic general supervision. He ought, by all means, to exploit the opportunity of learning all he can about the construction of the instrument; he may have sore need of such knowledge in some later pastorate.

If, on the contrary, his organist is ignorant of organ construction, or is full of notions and fads incompatible with the true musical and spiritual interests of the church, and anxious to show his superior knowledge by suggesting and urging some fantastic combinations, he

will be untrustworthy. He may even have a low sense of honour and exert his influence in favour of the organ builder who will allow him the greatest commission. That the congregation really pays that commission in deteriorated work, or in an increased price for the organ, hardly needs to be emphasized.

If the organist is not prepared to plan the specifications and supervise the construction of the proposed organ, it will be eminently wise to secure a regular organ architect, who for a specified fee will plan and supervise the manufacture, erection, and voicing of the new instrument. Even here care needs to be taken, for some of these organ architects are either regularly retained by some organ builder or are partisanly prejudiced in favour of some particular firm.

In perhaps no other business is what you buy so dependent on the skill, judgment, executive ability, and honour of the manufacturer. As every organ is actually built to order, no two organs being built exactly alike, there is no definite scale of prices. Financial comparisons are therefore difficult. Much of the work is of so technical a character, and many of the differences in effect between the good and the bad in materials, workmanship, and voicing are so beyond the discrimination of average musical people, that judgment as to the comparative values of different makes is likely to be based on prejudices and notions rather than on really important considerations.

It will be wise to make a tour of investigation among the church organs in a radius of fifty or more miles. As far as possible each make should be investigated separately, or there will be confusion of impression.

Not only the tone,—*i. e.*, the voicing,—of each organ

should be considered, but careful and minute inquiry should be made regarding its reliability, its freedom from irregularity of action, its susceptibility to differences of temperature and humidity. Discriminate between the organ itself and the motor. Many a good organ has been given a bad name because its electric or water motor was inefficient. Note not only its general voicing, but its correctness of tune; learn how often it needs to be retuned. Mark the pitch and quality of its reed stops, —oboe, bassoon, trumpet, vox humana, etc. In order to be just to these somewhat unreliable stops, you will need to ask when they were tuned last and to notice whether the temperature of the room is fairly normal. If a competent cabinet-maker is on the committee, or accompanies it, let him carefully examine not only the outer case, but the inside workmanship as well.

It will be important to notice the patents controlled by the different builders. Some of them have special features of more or less value which are found exclusively in their instruments. Other things being equal, the firm controlling the most valuable recent improvements will naturally have the preference. The actual value of such improvements must also be canvassed, as very often the solicitors for organ builders make a talking point of alleged improvements whose effectiveness is more seeming than real.

Hardly second to the voicing of the pipes is the question of the particular action used by each of the competing builders. It will be a question of promptness of response, of simplicity and of reliability. All Tracker actions are not equally prompt or easy of touch. All Tubular-pneumatic or Electro-pneumatic actions do not respond with equal facility. Comparisons in regard to

the actions of the different makes investigated will be helpful.

Builders are of various classes. There are high-grade, medium, and cheap. There is usually more difference in the quality of the work done between the cheap and the medium than there is between the medium and the high-grade. It is in the matter of the most recent improvements that the high-grade builders are apt to have the decided advantage over the medium-grade builders.

While you cannot get first-class, skillful work done for little money, you cannot always judge of the quality of an instrument by the price the maker asks. Some builders can build more cheaply than others, because they are more economical in their general management and can get more and even better work out of their employees. Others take advantage of a reputation based on some large organ built for a very public place to demand large profits. Hence the mere price paid should not be an important criterion in the canvass of the merits of any particular make.

There are two methods of securing bids from organ builders : to decide quite exactly the specifications of the organ you wish, determining the particular stops with their respective scales and the mechanical accessories, and ask for prices ; the other will be to state the amount you are willing to spend and ask them to offer specifications of the organ, adapted to your space and needs, they are willing to build for that money. The former is the better way, if you have a competent architect. The latter way will give you the benefit of the builder's experience.

There will be an astounding difference in the bids received. One builder will offer an organ of twenty stops

for the same price that another asks for ten. Need I say that often there will be a nearly proportionate difference in the quality of the materials and of the workmanship?

Yet there is something to be said in behalf of the cheap organ. Where there is little culture of a nice and fastidious character and even more limited financial resources, and where the size of the congregation or the character of its work calls for a large instrument, it may be entirely wise to contract for the larger or cheaper instrument, provided it is substantially made. Shoddy, flimsy construction that will not hold together permanently is dear at any price.

One of the first questions to be settled will be the location of the organ. Happy is the people the architect of whose church building was wise enough to consult with an organ expert as to the best provision of space for this instrument. Usually it is forgotten and quite as usually the best must be made of a bad situation.

The day of the choir loft in the rear of the audience room is over in the Protestant churches of our land. Shall it be immediately back of the pulpit or on one or the other side of it? That depends too much on the form and plans of the edifice to be settled here.

The space back of the pulpit has much to recommend it. There is a sense of unity and concentration in the forces that coöperate in the service. The music is given worthy recognition as on a parity with the sermon. The singers face the congregation from the point acoustically most advantageous for the music. On the other hand, the conspicuousness of the choir magnifies the slight informalities of attitude and action in its singers in a distracting and sometimes exasperating way. What is worse, few architects provide sufficient space for organ, chorus

choir, and pulpit, with the exceedingly unfortunate result that room is found only for that modern ecclesiastical abomination, the quartet choir, shutting out the larger possibilities of an ample chorus choir forever.

There is much to be said in favour of one of the sides. For one thing the organ and choir are more likely to be given sufficient room. The movements of the choir singers are less conspicuous and less likely to prove a distraction to people with small power of concentration of attention. The slight changes of position necessary on the part of the hearer in order to face the singers is not likely to prove a serious objection. It is not so prolonged as in liturgical churches where the lectern and the pulpit are at either side. There may be architectural and acoustical reasons against placing the organ at one side or the other, however, and those considerations will naturally govern.

An even more important point is the space to be allotted. Cramped space means small wind-chest, thus crippling the power of the instrument. It also means putting the Swell Organ above the Great Organ. As the former will be affected by the greater heat of the upper air, it will be out of tune with the latter which is in a cooler stratum of air. Furthermore, the parts of the organ will be so crowded together as to be almost inaccessible.

Simply as a vague, general suggestion modified by the quality of the organ, let me say that an average three thousand dollar organ ought to have a space equivalent to fifteen feet long and ten feet wide with a height of twenty feet. An average five thousand dollar organ calls for a space equivalent to twenty feet long and fifteen feet wide, with a height of thirty-five feet.

It is quite common to place the organ in a recess. If this recess is sufficiently large, and ample in height, no harmful effects may be noticed. But if the ceiling is close to the organ, and particularly if the opening into the main room above the organ is closed by high ornamental pipes, the consequent muffling of the tones robs the instrument both of its brilliancy and of its more delicate effects. Rev. Sir Onsely, the great English musician, called the organ recess "an abomination of modern invention." The closer the recess enfolds the organ, the more the tone must be forced in order to secure the necessary power and brilliancy, and the more effectually are the delicate effects smothered. In such a case one-third of the tone is lost. The higher dissonant harmonic tones displace the lower consonant ones.

Another effect of a recess is that the Swell Organ is affected by the heat of the room much more slowly than the more exposed Great Organ, causing a discord between it and the flattened Great Organ that prevents the use of one or the other. The recess also leads to a reflection or "carrying over" of the tone of the Swell stops, so that the organist cannot hear his soft stops at all, being in entire silence and ignorant of the effects produced where the congregation is seated. This often explains the "over accompanying" of many organists who drown out the soloist with unduly loud registration.

While the muffling effects of a recess whether open or entirely closed can be somewhat neutralized by the adjusted wind pressure and by the voicing, in general it is better to place the instrument out in the open audience room. Even here a slanting ceiling will produce the unfortunate "carrying over" already referred to. It will be more brilliant and more delicate in its effects, because

Probably he means Rev. Sir Frederick Ouseley.

the wind pressure is less forced. It will be more equable in its temperature and hence less likely to be out of tune. It is less likely to be subject to dampness and to the consequent unreliability of action and to the rust and decomposition of delicate materials.

Once the location has been settled upon, there should be a careful examination of the foundations. A pipe organ with its hundreds of metal pipes, large and small, weighs a number of tons and if there is any weakness in the support, it will soon become manifest in an irregular settling that will play havoc with the mechanism of the instrument. A damp cellar, just below the floor on which the organ rests, should be guarded against by providing an air space between the floor and the organ.

After the location and the space to be allotted to the organ have been agreed upon, the question of the kind of action to be selected rises for answer. The action is the mechanism used to connect the keyboard with the valves of the pipes. There are three general types of action,—the purely mechanical Tracker, the Tubular-pneumatic, and the Electro-pneumatic.

The Tracker action is fairly satisfactory for small organs. In a large organ the touch becomes too hard and fatiguing. It is not as prompt in response as the other types of action. It will not allow the variety of couplers the other actions permit; its limit is four couplers, Swell to Great, Swell to Pedal, Great to Pedal, and Swell superoctave to Swell. It is quite susceptible to dampness, whether due to location or to weather, which affects both touch and action. On the other hand, the Tracker action is much cheaper than the others and requires less skillful workmen to make temporary repairs.

The Tubular-pneumatic action has the advantage of the

Tracker action in being quicker in its reply, and in permitting an indefinite number of couplers and combinations, without in the least affecting the touch. This latter consideration alone is worth its extra cost, as by these couplers the resources and power of the organ may be indefinitely multiplied. Its touch is not susceptible to atmospheric conditions. Its limitations, as compared with the Electro-pneumatic action, are that a separate consol or keyboard, often desirable, is immovable, and that the further it is placed from the instrument the slower will be the response.

The Electro-pneumatic action is the most expensive, but in addition to all the advantages of the Tubular-pneumatic action, is quicker in a responsiveness unchanged at any distance, and permits a movable consol which is connected with the organ only by a cable of wires.

The excellent features in these two latter types of action are somewhat discounted by the fact that, if any irregularity of action or accident occurs, it will probably be so obscure or so technical as to require a skilled organ mechanic who is not always at hand. This will be likely to cause delay and heavy expense.

Before proceeding to the discussion of the selection of stops, let me explain the terms I shall use, some of which perhaps I should have made clear earlier. I have been discussing a two manual organ with pedals. One manual, or keyboard, controls the Great Organ with which are associated the louder and more brilliant stops. The other manual controls the Swell Organ in which the softer and more delicate stops are found. It is so called because its pipes are enclosed in a box furnished with shutters, something like Venetian blinds, by the opening and shutting of which the variations of tone and brilliancy

are secured. The Pedal Organ is controlled by the pedals, which are played with the feet, as the name indicates.

An eight-foot stop represents the normal pitch in its relation to the human voice. Its lowest note is called double C, or CC, and the open pipe producing it is roughly speaking eight feet in length. A four-foot stop produces the octave above the eight-foot stop. A sixteen-foot stop produces the octave below the eight-foot stop. The name in both cases is based on the length of the pipe sounding when the lowest key on the manual is pressed down.

The number and choice of stops must depend not only on the depth of the purse of the congregation, but on its size and its heartiness of participation in the song service, and particularly on the size of its audience room. To get an organ more powerful than a room will bear is to put into the hands of a possible ignorant, irresponsible organist the power to torture a helpless congregation. Some people think it is better to have an organ below than above the capacity of the room, but most will prefer to have it exceed as a reserve for emergencies.

Organ stops may be classified as follows with reference to the quality of their tone: Organ Tone stops, having the full, round, pure diapason quality which gives dignity and strength; String Tone stops, having the tone quality of the stringed instruments of the violin family; Flute Tone stops, having the sparkling, liquid quality of wood wind instruments of the flute family; and the Reed Tone stops, similar in tone colour to the clarinet or oboe. These variations of tone colour make the pipe organ the king of musical instruments.

Conditions and tastes vary too greatly that I should

formulate sets of specifications to be adopted as they stand. It will be more helpful, it seems to me, to give a few hints as to the relative importance and usefulness of the more usual stops and mechanical accessories.

In planning the Great Organ, the genuine organ tone stop, the Open Diapason, must come first. This is indispensable no matter what the size of the organ. Next indispensable to this eight-foot stop is its octave, a four-foot stop, sometimes called Octave, and sometimes Principal. These two stops have the same diapason quality. The latter may be replaced by the Gemshorn, a somewhat lighter four-foot stop with a sympathetic flute tone which adapts it to solo uses. Another valuable eight-foot stop for the Great Organ is the Dulciana, occasionally termed the Sleepy Diapason because of its slow response. It has a beautiful gentle and delicate quality of tone, adapting it for accompaniment to solo Swell stops or as a solo stop. Another valuable eight-foot stop for the Great Organ is the Melodia which has a clear and horn-like tone. It is a stop of medium power, often useful when the Open Diapason is too strong. This stop is often replaced by the Doppel Floete, an eight-foot stop of more body of tone, that is equally effective as a solo stop or in combination.

What I have suggested above may be accepted as the essential stops in the Great Organ. If a larger instrument is needed, other stops may be added, which I suggest in the order of the relative value I should place upon them. The Gamba is a very stringy-toned eight-foot stop of pronounced timbre or colour. It gives incisiveness to the full organ and can be used with good effect as a solo stop. The Fifteenth is a two-foot stop that adds a piercing, brilliant quality to the full organ. A

four-foot stop useful for solo work is the Flute d'Amour, which has a very lovely tone. If peculiar shrillness and brilliance of tone is desired in the full organ, the Twelfth, a three-foot stop, and three ranks of Mixtures may be added, although modern taste does not approve of them. Where it can be properly taken care of, the Trumpet, an eight-foot reed stop, will be desirable both in combination and as a powerful solo stop. A second Open Diapason of smaller scale (*i. e.*, of smaller diameter) will often prove useful, having the same voice quality as the larger stop, but not quite so assertive and massive. In very large organs the Double Open Diapason, a sixteen-foot stop, is frequently used, adding great majesty, dignity, and power to the tone of the full organ. An organ of this size will need a few more solo stops of varying tone colour such as Viol d'Amour, Clarabella, Philomela, Wald Floete, etc.

The stops in the Swell Organ have usually a quieter tone and more of the solo quality than those of the Great Organ. There are three stops that are essential,—Salicional, Stopped Diapason, and Æoline. Different organists would rate their value differently, but all are indispensable. The Salicional is an eight-foot open stop with a stringy, almost reedy, quality of tone, for which reason it is sometimes called Oboe Salicional. The Stopped Diapason is a four-foot wooden pipe which is given an eight-foot tone by closing, or "stopping," the ends of the pipes. This soft, mellow stop is very useful both as a solo stop and in combination. The Æoline is the softest stop in the organ, on which the organist must depend for his most delicate effects. Perhaps next in importance comes the Violin Diapason, an Open Diapason of small scale with great smoothness of tone and a

slightly stringy quality. A very desirable stop for solo use is the Vox Celeste, an eight-foot stop with double pipes, usually sounding in combination with either the Æoline or the Salicional, the former to be preferred because of its superior delicacy and daintiness. The two-foot Flautino is very charming and sweet, giving a graceful effect to soft combinations. The whispering effect it produces with Swell Bourdon is very striking. Bourdon is practically a sixteen-foot Stopped Diapason. It has a dignity and a mellowness of tone that fits it for occasions of great solemnity. The Flute Harmonique, which has a bright silvery tone, is a four-foot stop that is admirable for solo purposes and in combination.

The Swell Organ will be the richer for having in addition to the above several reed stops, provided there is a competent tuner either in the community or within reach to keep them in order. The Oboe, either as a single stop running through the whole range of the instrument, or divided into two stops, Oboe and Bassoon, is an eight-foot stop of striking tone colour. The less frequent Vox Humana, if rightly voiced and under competent supervision, and if not used too frequently, is an exquisitely beautiful stop. It is a luxury, however, and is not at all appropriate in a small organ, where it will be used so frequently that its sweetness will become cloying and nauseating. The same may practically be said of the Vox Angelica.

The number of stops in the Pedal Organ will depend on the number of stops and couplers in the Great and Swell Organs which it is to support. An organ of less than ten stops ought to have only a sixteen-foot Bourdon. Softer pedal effects can be provided for by means of couplers to Swell and Great Organs, although Lieblich

Gedacht, an eight-foot stop of quiet tone, is often used for this purpose. If there are many couplers, "sub" and "super," and ten or more stops, the Pedal Organ should include the massive sixteen-foot Open Diapason. Only for a very large auditorium and an unusually large organ will there be any call for the Double Open Diapason, a thirty-two-foot stop of overwhelming majesty and grandeur. Before this stop becomes necessary, there will be room for the Violone or the Violoncello, softer-voiced stops with the quality of the lowest stringed instruments.

Special attention should be given to the couplers. Swell to Great, Swell to Pedal, Great to Pedal, Swell superoctave to Swell, Swell suboctave to Swell, Swell superoctave to Great, Swell suboctave to Great, are all well-nigh indispensable. Where great power is demanded, Great superoctave to Great, Great suboctave to Great, and Pedal superoctave to Pedal will be desirable. These couplers should be controlled by tablets wherever possible. It is well to add seven to twelve more pipes to the upper part of all Swell stops than appear on the manual in order to make the superoctave coupler effective in the higher notes.

Then there are Combination Pistons which bring on certain fixed or variable combinations of stops which are occasionally convenient, although by no means as important as the couplers.

There are also several pedal mechanisms that are essential: the Balanced Swell Pedal which controls the Swell Box; the Full Organ Pedal which makes every stop and coupler immediately effective; the Grand Crescendo Pedal which gradually brings on the stops from the softest to the Full Organ and *vice versa*. Then there are Combination Pedals which may take the place

of the Combination Pistons, or be added to them, so furnishing greater variety.

Every organ should also have a Tremolo. While an organist of tawdry taste will abuse it, there are times when it is so essential to the musical effect that its misuse must be endured.

Organ builders are no better and no worse than other builders and contractors; that means they will bear watching! There should be the same care in preparing plans, specifications, and contract that is exercised in the erection of the church edifice itself. Vaguely worded specifications are frequently agreed to by guileless organ committees which permit abuses and "just as good" cheap substitutions that would never have been allowed if properly understood. See to it that the specifications give not only the stops and mechanical accessories, but the number of pipes in each stop, the material it is to be made of, whether open or stopped, its exact scale in inches, the thickness of its materials, whether wood or metal.

Let me give you a few warnings against some of the more common "tricks of the trade" in organ building. It would take a technical volume to enter into the details of all of them. The usual practices to be guarded against are, 1st, the use of half length stopped pipes in place of full length open pipes in the lower twelve notes; 2d, the substitution of wood for metal in the lower twelve notes of stops that ought to be made of metal throughout; 3d, the use of cheap soft woods, or even of good wood of insufficient thickness; 4th, the use of cheap metal for the pipes.

See that your Open Diapason pipes are full scale, all metal and all open. It is a very common trick to put

into the specifications metal and wood. The lower twelve notes are then made of wood and stopped at that, robbing the tone of its strength and roundness. The same is even more true of Violin Diapason or Swell Open Diapason, as the half length stopped pipes allow a much smaller and less expensive swell-box.

It often happens that the lower twelve pipes of the Open or Violin Diapason in the Swell serve for the Salicional as well, saving the builder the expense of twelve large pipes. When both stops are drawn the bass is weaker for the missing pipes. In all these cases insist on having *sixty-one open metal pipes* in the specifications and in the organ as well. Mark well the four words, sixty-one, open, metal, and pipes (not notes). The Flute Harmonique is an all metal stop—sixty-one open metal pipes. See that the Salicional is specified sixty-one open metal pipes or a builder whose sense of honour has a coarse grain will use a short pipe with a metal cap. This will sound the fifth quite prominently and offensively.

The Stopped Diapasons are made of wood, preferably spruce pine. Poplar is frequently used by fairly good builders, but it is a softer and less resonant wood. Basswood should never be permitted. The heavier the wood, within reasonable bounds, the richer the tone. The larger pipes should not be made of less than inch stuff and will be all the better for being three-sixteenths of an inch thicker,—smaller pipes somewhat in proportion.

When Bourdon pipes have a small scale they give a light tone and sound the twelfth quite perceptibly. In a Vox Celeste forty-nine pipes are all that are needed ; but do not permit the lower octave—twelve notes—to be dropped out of the Oboe. The octave below tenor or middle C costs the builder as much as all the rest of the

stops put together; hence his desire to stop at this point. In general be suspicious when you see the word "notes" substituted for "pipes" in the specifications; that is *prima facie* evidence of substitution of one kind or another.

Another trick to be guarded against is to specify two pedal stops, Bourdon and Lieblich Gedacht, and then to furnish only a single set of pipes. If either is then used separately the only harm that will be done is that the Lieblich Gedacht is slightly out of tune; but when you wish to use both, the Lieblich Gedacht is entirely absent.

See that the bellows are large enough, have an ample wind box below, have one set of reversed folds, and are supplied with three feeders. The bellows should be double leathered inside and out with the best alum-tanned sheepskin. Remember, the more couplers you have, the larger the bellows must be; but large bellows spell large space, and for a good organ that must be provided.

In good actions you have an individual supply of wind for every pipe; otherwise invariably correct tune will be out of the question. In the Tubular-pneumatic and Electro-pneumatic actions it is important that only the best quality of pneumatic leather be used, not varnished dress-lining nor rubber-lined cloth. An Electro-pneumatic action should have self-cleaning contacts with sliding contacts for the couplers.

Regarding the voicing, let me insist that the larger part of the work be done after the organ is in position in the room where it is to be used, in order that the peremptorily needed adaptation of the instrument to the acoustical character of the room be secured. This is lost if the voicing is done at the factory.

There has been no purpose, much less effort, to be ex-

haustive in these hints on organ building. Many important matters have been omitted. The warnings I have given are simply suggestive of the need of careful supervision of both the specifications and the construction. They will have done their best service, if they lead the minister and his organ committee to secure the advice and supervision of a competent and reliable organ architect.

CONCLUSION

IN concluding this study of principles, methods, and plans in practical church music, let me recapitulate the essential ideas we have been considering.

The primary effect of music is nervous only. It produces the same impressions upon the nerves as does emotion, and thus, by association of ideas, it vaguely suggests emotion. It only prepares the way for intelligent emotion; it does not create it. Presenting no definite intellectual ideas, but affecting only the physical side of feeling, its field of influence is wholly emotional in character.

The intelligent basis of the emotion called forth by the use of music must be furnished by the accompanying text and associated exercises. Furthermore, music has relation only to the emotional realization of these associated ideas. Aside from emotion, music has no normal appeal to the human mind. The emotional phases of the ideas associated with it must be brought out and emphasized, therefore, in using music.

The primary impression of music being physical, it has no essentially religious character. It is dependent on the words and exercises associated with it, for its moral or religious value. Moreover, it is the emotional side of these religious ideas which is influenced and strengthened by the use of music. Hence success in the use of church music must depend on the emotional emphasis laid upon the associated religious ideas.

Church music is applied, not ideal art. It must be influenced, not only by the emotional phases of the religious ideas associated with it, but also by the immediate purpose in view, by the character of the persons to be impressed, and by the available musical resources. It can be ideal only in its degree of adaptation to these conditioning factors.

There can be no abstract artistic standard in church music, therefore, by which it is to be judged. Good church music in one community may be poor church music in another of different race, history, grade of intelligence, or opportunities for culture. That is, the only standard in church music is its practical adaptation to the needs of the given time and place.

As church music has no other office than the preparation for religious emotion, its creation and its stimulation, and as the first essential of emotion is absolute spontaneity, it follows that the value and efficiency of church music will wholly depend on the genuineness of the feelings of those rendering it, and particularly of those supplying the associated religious sentiments.

In view of this, I will be pardoned if I close my discussion of this highly important part of church work by laying stress on the need of deep and perfect sincerity in the management and rendition of all kinds of church music. The crying evil in the music of our churches is its insincerity. Many a congregation quite unwillingly lays itself liable to divine condemnation as a people that "draw near Me with their mouth, and with their lips do honour Me, but have removed their heart far from Me, and their fear towards Me is taught by the precept of men." Not only our congregations, but our choirs, are constantly taking upon their lips words they do not even

understand, much less mean and feel. Is it any less blameworthy to sing a lie than to speak it? And can any person sing "I am all unrighteousness" in his normal attitude of self-sufficiency without being guilty of an untruth?

Now I do not insist that every one who sings in the congregation or choir shall be able to comprehend and feel all the heights and depths of some of our sublime hymns, but I do ask that he enter with a sincere heart and mind into their general spirit. If a singer unfortunately has only one talent of spiritual insight, yet that lone talent should be employed to its full extent.

Now, who is to blame? Forgive me, if once more I lay the responsibility upon the ministers. They do not enter into the musical service, whether hymnic or choral, with any sense of its being actually worship; they too often look upon it as simply a conventional part of the service, that has a certain æsthetic and perhaps moral value in its effect upon the congregation, but without relation to the God for whose honour the whole service is presumed to be held.

Who has not heard the minister gravely announce after the organ prelude and introductory anthem, "We will now begin the worship of God in the use of hymn No. ——." This indifference, as manifested in the announcements of the hymns and in the complete ignoring of the anthem and other work of the choir, has a numbing influence on the congregation and choir alike, while his lack of interest in the work of the choir in private—except as it may touch his artistic and churchly pride—leaves the choir without spiritual inspiration and wholly subject to the purely artistic and musical impulses which usually govern musical people.

It naturally follows that the congregation will consider and discuss the purely worldly side of the choir's work: the grade of music, the skill manifested, the purely artistic results achieved;—the odious comparisons with other choirs naturally follow. The minister has given the wrong key-note, and the whole musical service is out of tune! The opening services of song should be so real, so serious, so genuine, that the glory of the Lord will fill the house even as it did the temple of old, and that the minister will be so lifted towards God that as he prays before the congregation, the fire of the Holy Spirit will fall upon the sacrifices on the heart-altars of the people and the whole service will become a communion with the most High God, the Holy One of Israel.

APPENDIX I

Musical and Hymnological Books Worth Owning

No effort has been made to give a full bibliography. That may be found as an appendix to Dr. Pratt's "Musical Ministries." My purpose has been to give a list of books that will be practically helpful with such slight comment as will help the musical worker in deciding what will meet his need.

MUSICAL

Music and Musicians. Albert Lavignac. Henry Holt & Co., New York. Very valuable general survey of music $3.00

History of Music. W. J. Baltzell. Theodore Presser, Philadelphia. A well organized and clear statement of the facts 1.75

Music in the History of the Western Church. Edward A. Dickinson. Chas. Scribner's Sons, New York. A very scholarly survey of the history of Church Music.

Structure of the Pipe Organ. Wm. H. Clarke. The Oliver Ditson Co., Boston. An excellent little manual that every minister and organist ought to own 1.00

Illustrations in Choir Accompaniment. Dudley Buck. G. Schirmer, New York. Absolutely indispensable to a successful church organist . . . 3.00

Purity in Music. A. G. Thibaut. W. Reeves, London. A discussion of musical taste that is a classic.

Choirs and Choral Music. Arthur Mees. Chas. Scribner's Sons, New York. Historical rather than practical in character 1.25

Choir and Chorus Conducting. F. W. Wodell. Theodore Presser, Philadelphia. A very practical, suggestive book. Well-nigh indispensable . . 1.50

Clergy and Choir. Chas. R. Hodge. The Young Churchman Co., Milwaukee, Wisc. While written with Episcopal needs and difficulties exclusively in view, it is full of valuable suggestions 75

United Praise. F. G. Edwards. J. Curwen's Sons, London. Written for English Nonconformist churches, many of its hints and suggestions will be valuable in America . . . 1.50

English Hymn Tunes. A. W. Malim. W. Reeves, London. An interesting, gossipy discussion of hymn tunes by an English clergyman 50

Sudies in Worship-Music. J. S. Curwen. J. Curwen's Sons, London. Collections of discussions on various topics connected with all phases of church music,—practical, historical, descriptive, and æsthetic. Very valuable.
First series . . . 2.00
Second series . . 1.25

The Service of Song. A. G.

Stacy. A. S. Barnes & Co., New York. A general discussion of the use of hymns in public service. Incidentally it furnishes a good deal of illustrative matter 1.25

Musical Ministries in the Church. W. S. Pratt. Fleming H. Revell Company, New York. A very helpful and inspiring, as well as charming discussion of the general subject. Very desirable.

HYMNOLOGICAL

English Hymns. Samuel W. Duffield. Funk and Wagnalls, New York. While by no means exhaustive, this is perhaps the most useful book on the history and illustration of hymns now extant 3.00

The Hymn Lover. W. Garrett Horder. J. Curwen's Sons, London. A very strong and illuminative historical survey. Invaluable 1.75

Annotations upon Popular Hymns. Chas. S. Robinson. F. M. Barton, Cleveland, Ohio. A very useful collection of comments and illustrations on familiar hymns 2.00

Our Hymns and Their Authors. W. F. Tillett. Southern Methodist Publishing House, Nashville, Tenn. While based on the old Southern Methodist Hymnal, it contains a great deal of most valuable material appropriate in connection with any hymnal . . . 2.00

Immortal Hymns and Their Story. Louis A. Banks. Burrows Bros., Cleveland, Ohio, 3.00

Hymns That Have Helped. Wm. F. Stead. Review of Reviews Co., London. Contains considerable material not found elsewhere. Indeed, it is true that while all of the foregoing books necessarily have a good deal of material in common, every one has enough unique matter to make it worth while to own them all 75

Dictionary of Hymnology. John J. Julian (New and Revised Edition). Chas. Scribner's Sons, New York. The final authority regarding hymns. Encyclopedic in its scope . 10.00

Evenings with the Sacred Poets. Frederick Saunders. A. D. F. Randolph & Co., New York. A literary discussion of hymns, rich with rare and unusual material 2.50

The Romance of Psalter and Hymnal. R. E. Welsh & F. G. Edwards. Pott & Co., New York. A good deal of historical matter regarding hymn tunes adds value to this book 2.40

The Story of the Hymns and Tunes. Theron Brown & Hezekiah Butterworth. American Tract Society, New York. Very much superior in accuracy and general usefulness to Butterworth's two books on the same subjects 1.50

The History and Use of Hymns and Hymn Tunes. David R. Breed. Fleming H. Revell Company, New York. While not always trustworthy in its statements of facts or in its judgments, it gives the most methodical and comprehensive review of the whole subject found anywhere 1.50

Hymns and Choirs. Austin Phelps, E. A. Park, and Daniel L. Furber. W. F. Draper, Andover, Mass. While issued

half a century ago and difficult to secure, this book contains invaluable hymnological discussions not accessible anywhere else.

Illustrated History of Hymns. Edwin M. Long. Ziegler & Co., Philadelphia, Pa. Chiefly valuable for the anecdotal material it contains 2.50

The Gospel Worker's Treasury. E. S. Lorenz. Contains a large number of anecdotes illustrating standard hymns and Gospel songs. However, the main purpose of the book is to supply illustrative anecdotes for revival work 1.50

APPENDIX II

Choice Church Music for Choir and Solo Use

There is such an immense amount of music issued for church use that the average pastor and music director is bewildered in making a choice. I have ventured to supply a suggestive list that may serve as a guide. The basis of selection has been chiefly wideness of use. My personal taste has not been consulted, although I have used my judgment when the limitations of space compelled the exclusion of titles that seemed to have good claim to appear here.

A. CANTATAS FOR CHURCH USE

Arranged somewhat in the order of their grade of difficulty under each head, beginning with the easiest.

CHRISTMAS

Gloria in Excelsis. E. S. Lorenz. The Lorenz Publishing Co., N. Y.

The Nativity. Adam Geibel. Adam Geibel Music Co., Phila.

The Prince of Peace. E. L. Ashford. The Lorenz Publishing Co., N. Y.

The Great Light. Finley Lyon. The Fillmore Bros. Co., Cin., O.

Redeemer and King. Carrie B. Adams. The Lorenz Publishing Co., N. Y.

The Incarnation. Adam Geibel. Adam Geibel Music Co., Phila.

The Hope of the World. P. S. Schnecker. Oliver Ditson Co., Boston.

The Light of Life. E. L. Ashford. The Lorenz Publishing Co., N. Y.

The New Born King. Hugh Blair. Arthur W. Schmidt, Boston.

The Son of the Highest. E. S. Lorenz. The Lorenz Publishing Co., N. Y.

The Adoration. Geo. B. Nevin. Oliver Ditson Co., Boston.

The Shepherd's Vision. Horatio W. Parker. Novello & Co., N. Y.

Promise and Fulfillment. E. L. Ashford. The Lorenz Publishing Co., N. Y.

The Coming of the King. Dudley Buck. G. Schirmer, N. Y.

Salvator. Roberta Geddes Harvey. C. W. Thompson & Co., Boston.

The Holy Child. Horatio W. Parker. G. Schirmer, N. Y.

EASTER

The Conquering King. Ira B. Wilson. The Lorenz Publishing Co., N. Y.
The Crucified. George B. Nevin. Oliver Ditson Co., Boston.
The Easter Evangel. E. S. Lorenz. The Lorenz Publishing Co., N. Y.
Easter Praise. Carrie B. Adams. The Lorenz Publishing Co., N. Y.
The Risen King. P. A. Schnecker. Oliver Ditson Co., Boston.
Easter Dawn. E. L. Ashford. The Lorenz Publishing Co., N. Y.
The Resurrection. Chas. F. Manney. Oliver Ditson Co., Boston.
The King of Glory. E. L. Ashford. The Lorenz Publishing Co. N. Y.
The Story of the Cross. Dudley Buck. G. Schirmer, N. Y.
The First Easter. Ira B. Wilson. The Lorenz Publishing Co., N. Y.
Cross and Crown. E. L. Ashford. The Lorenz Publishing Co., N. Y.
The Darkest Hour. Harold Moore. Novello & Co., N. Y.
Christ the Victor. Dudley Buck. G. Schirmer, N. Y.
The Easter King. Caryl Florio. The Lorenz Publishing Co., N. Y.
The Crucifixion. Dr. John Stainer. Oliver Ditson Co., Boston.

HARVEST HOME AND THANKSGIVING

Seedtime and Harvest. Myles B. Foster. G. Schirmer, N. Y.
A Day of Thanksgiving. F. W. Peace. Arthur P. Schmidt, Boston.
A Song of Praise. Frederick N. Shackley. Arthur P. Schmidt, Boston.

GENERAL CHOIR CANTATAS

The Peace of Jerusalem. J. Eliot Trowbridge. Oliver Ditson Co., Boston.
The Beatitudes. E. L. Ashford. The Lorenz Publishing Co., N. Y.
The Fatherhood of God. P. A. Schnecker. Arthur P. Schmidt, Boston.
Faith and Praise. John A. West. Clayton F. Summy Co., Chicago.
The Triumph of David. Dudley Buck. G. Schirmer, N. Y.
The Holy City. Alfred R. Gaul. Oliver Ditson Co., Boston, or G. Schirmer, N. Y.
The Prodigal Son. Arthur D. Sullivan. G. Schirmer, N. Y., or Oliver Ditson Co., Boston.

I do not add the well-known cantatas and oratorios of the great composers, for in the churches where they can be rendered the musical leaders presumably need no help of this kind.

MISCELLANEOUS CANTATAS

Religious, Semi-secular, and Secular.

Picnic in Fairyland. E. S. Lorenz. The Lorenz Publishing Co., N. Y
Under the Palms. George F. Root. The John Church Co., Cin., O.
The Haymakers. George F. Root. Oliver Ditson Co., Boston.
The National Flower. Carrie B. Adams. The John Church Co., Cin., O.
Esther. Wm. B. Bradbury. Oliver Ditson Co., Boston.
David, the Shepherd Boy. George F. Root. The John Church Co., Cin., O.

Ruth, the Moabitess. J. Astor Broad. White–Smith Music Publishing Co., Boston.

Joseph. J. Astor Broad. White–Smith Music Publishing Co., Boston.

B. SHEET MUSIC FOR CHURCH USE

In making a selection of the most popular and useful sheet music, I have depended not only on my own experience and judgment, but on the report by the publishers of the compositions having the largest sale. As these publishers represent varying ideals and tastes, this list will represent corresponding adaptation to different needs and requirements. That this list does not contain many valuable solos and duets that deserve mention, I am free to allow. The limits of space had to be considered. The prices here given are list prices, from which a discount of fifty per cent. is usually given.

1. SOLOS FOR HIGH VOICE

(Soprano or Tenor)

The Pilgrims of the Night. Henry Parker. Theodore Presser, Phila. 60

Take My Hand, O Father. L. F. Brackett. C. W. Thompson & Co., Boston 50

The Prince of Peace is King. Victor Hammerel. J. Fischer & Bro., N. Y. 60

Just for To-day. Jane B. Abbott. C. F. Summy Co., Chicago 50

More Love to Thee, O Christ. Lillian F. Sheldon. Oliver Ditson Co., Boston 50

Face to Face. Herbert Johnson. Waldo Music Co., Boston . . .60

The Homeland. E. W. Hanscom. Arthur P. Schmidt, Boston 50

Fear Not Ye, O Israel. Dudley Buck. G. Schirmer, N. Y. . .50

The Voice Divine. Chas. H. Gabriel. The Fillmore Bros. Co., Cin., O. 35

Recessional. Reginald De-Koven. The John Church Co., Cin., O. 60

Forever with the Lord. Chas. Gounod. Oliver Ditson Co., Boston.

Unanswered. J. W. Bischoff. The John Church Co., Cin., O. .75

Come, Jesus, Redeemer. J. C. Bartlett. Oliver Ditson Co., Boston.

Like as the Hart. John A. West. Arthur P. Schmidt, Boston 50

Come Unto Me. C. B. Hawley. G. Schirmer, N. Y. 50

The Endless Day. Herbert Johnson. Waldo Music Co., Boston 60

The Holy City. Stephen Adams. Boosey & Co., N. Y. (See note.) .75

Alone with Thee. Eben H. Bailey. White–Smith Music Publishing Co., Boston 50

Star Divine. W. Rhys–Herbert. J. Fischer & Bro., N. Y. . . .75

I Heard the Voice of Jesus Say. F. G. Rathbun. Theodore Presser, Phila. 40

Shepherd of Israel. H. W. Harris. C. F. Summy Co., Chicago 50

Consider and Hear Me. Alfred Wooler. Oliver Ditson Co., Boston 60

Come to the Land of Rest. Philip Greeley. White–Smith Music Publishing Co., Boston .60

I'm a Pilgrim. Herbert Johnson. Waldo Music Co., Boston 60

Peace I Leave with You. Chas. E. Tinney. Arthur P. Schmidt, Boston 50
Thy Will be Done. Francis Boehr. G. Schirmer, N. Y. . .60
Just as I Am. C. B. Hawley. The John Church Co., Cin., O. .60
Ballad of the Trees and the Master. Geo. A. Chadwick. Oliver Ditson Co., Boston. (See note.) .50
Abide With Me. E. L. Ashford. The John Church Co., Cin., O. 50
I'm a Pilgrim, I'm a Stranger. G. W. Marston. Arthur P. Schmidt, Boston 40
The Shadows of the Evening Hours. F. G. Rathbun. Theodore Presser, Phila. . .50
Easter Voices (with violin *ad lib.*). J. Wiegand. J. Fischer & Bro., N. Y. 60
Far from My Thoughts. J. A. West. C. F. Summy Co., Chicago 60
The Earth is the Lord's. Frank Lynes. Arthur P. Schmidt, Boston 60
Callest Thou Thus, O Master. Geo. A. Mietzke. G. Schirmer, N. Y. 60
My Redeemer and My Lord. Dudley Buck. The John Church Co., Cin., O. 75
As Christ upon the Cross. F. F. Bullard. Oliver Ditson Co., Boston. (See note.) . . .50
Evening and Morning. Max Spicker. G. Schirmer, N. Y. .60
There is a Land Mine Eye hath Seen. Mary B. Crowninshield. Arthur P. Schmidt, Boston 50
Crossing the Bar. Chas. Willeby. The John Church Co., Cin., O. 60
Come Hither and Behold. Dudley Buck. Oliver Ditson Co., Boston. (See note.) 75
I Do Not Ask, O Lord. (Violin obligato.) Chas. D. Spross. The John Church Co., Cin., O. 60
Just as I Am. E. Cutter, Jr. Arthur P. Schmidt, Boston . .50
Heaven is My Home. Oley Speaks. The John Church Co., Cin., O. 60
Of Such is the Kingdom of God. W. L. Blumenschein. Oliver Ditson Co., Boston. (See note.) 50
The Birthday of a King. Wm. H. Neidlinger. G. Schirmer, N. Y. 40
The Ninety and Nine. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 50

2. SOLOS FOR MEDIUM VOICE

(Mezzo Soprano and Baritone)

Close to Thee. C. S. Briggs. Theodore Presser, Phila. . . .50
Ten Thousand Times Ten Thousand. Frank H. Brackett. C. W. Thompson & Co., Boston 60
Awake, My Soul. J. Wiegand. J. Fischer & Bro., N. Y. . . .40
The King of Love My Shepherd is. W. F. Sudds. J. Fischer & Bro., N. Y. 40
Shepherd of Israel. H. W. Harris. C. F. Summy Co., Chicago 50
Upheld. E. S. Hosmer. Oliver Ditson Co., Boston 60
Not a Sparrow Falleth. J. L. Gilbert. White–Smith Music Publishing Co., Boston . . .50
Face to Face. Herbert Johnson. Waldo Music Co., Boston . .60
One Sweetly Solemn Thought. R. S. Ambrose. J. Fischer & Bro., N. Y. 40
The Forty-Second Psalm. John Emil Ecker. J. Fischer & Bro., N. Y. 60
I'm a Pilgrim, I'm a Stranger.

G. W. Marston. Arthur P. Schmidt, Boston 40
The Ninety and Nine. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 50
Fear Not Ye, O Israel. Dudley Buck. G. Schirmer, N. Y. 50
Through Peace to Light. Lillian T. Sheldon. J. Fischer & Bro., N. Y. 40
Consider and Hear Me. Alfred Wooler. Oliver Ditson Co., Boston 60
The Birthday of a King. Wm. H. Neidlinger. G. Schirmer, N. Y. 40
The Earth is the Lord's. Frank Lynes. Arthur P. Schmidt, Boston 60
One Day Nearer Home. J. P. Vance. The Lorenz Publishing Co., N. Y. 50
Thy Will be Done. Francis Boehr. G. Schirmer, N. Y. . .60
At Eventide. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 50
Come Unto Me. C. B. Hawley. G. Schirmer, N. Y. 50
Jerusalem, Awake. (Easter.) Ira B. Wilson. The Lorenz Publishing Co., N. Y. 50
I'm a Pilgrim. Herbert Johnson. The Waldo Music Co., Boston .60
O Thou Pilot of My Soul. Will A. Harding. The Fillmore Bros. Co., Cin., O. 50
Labour and Love. E. L. Ashford. The Lorenz Publishing Co., N. Y. 50
Heaven is My Home. Tonzo Sauvage. G. Schirmer, N. Y. .50
The Port of Heaven. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 50
O Paradise, O Paradise. J. Lewis Browne. The John Church Co., Cin., O. 60
The Endless Day. Herbert Johnson. The Waldo Music Co., Boston 60

3. SOLOS FOR LOW VOICE

(Alto or Bass)

Rest. J. W. Bischoff. Theodore Presser, Phila. 40
Awake, My Soul. John Wiegand. J. Fischer & Bro., N. Y. 40
Resignation. E. L. Ashford. The Lorenz Publishing Co., N. Y. 60
The Shadows of the Evening Hours. F. G. Rathbun. Theodore Presser, Phila. . . .50
Shepherd of Israel. H. W. Harris. C. F. Summy Co., Chicago 50
More Love to Thee, O Christ. Lillian F. Sheldon. Oliver Ditson Co., Boston 50
Alone with Thee. Eben H. Bailey. White-Smith Music Publishing Co., Boston 50
Peace I Leave with You. Chas. E. Finney. Arthur P. Schmidt, Boston 50
Just for To-day. Jane B. Abbott. C. F. Summy Co., Chicago 50
Fear Not Ye, O Israel. Dudley Buck. G. Schirmer, N. Y. .50
Just as I Am. E. Cutter, Jr. Arthur P. Schmidt, Boston . .50
Just as I Am. E. L. Ashford. The Lorenz Publishing Co., N. Y. 40
Callest Thou Thus, O Master. Geo. A. Mietzke. G. Schirmer, N. Y. 60
Abide with Me. E. L. Ashford. The John Church Co., Cin., O. .50
O God, Forsake Me Not. Fordyce Hunter. The Lorenz Publishing Co., N. Y. 60
The Earth is the Lord's.

Frank Lynes. Arthur P. Schmidt, Boston 60
Evening and Morning. Max Spicker. G. Schirmer, N. Y. .60
My Jesus, as Thou Wilt. H. P. Danks. The Fillmore Bros. Co., Cin., O. 50
O Love Divine. George B. Nevin. The John Church Co., Cin., O. 60
The Cathedral Bell. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 60
I'm a Pilgrim, I'm a Stranger. G. W. Marston. Arthur P. Schmidt, Boston 40
Face to Face. Herbert Johnson. The Waldo Music Co., Boston .60
The Endless Day. Herbert Johnson. The Waldo Music Co., Boston 60
Recessional. Reginald De-Koven. The John Church Co., Cin., O. 60
Abide with Me. L. C. Coffman. C. W. Thompson Co., Boston 50
I Heard the Voice of Jesus Say. F. G. Rathbun. Theodore Presser, Phila. 40
Easter Voices. (Violin *ad lib.*) J. Wiegand. J. Fischer & Bro., N. Y. 60
Far from My Thoughts. J. A. West. C. F. Summy Co., Chicago 60
The Pilgrims of the Night. Henry Parker. Theodore Presser, Phila. 60
Take My Heart, O Father. L. F. Brackett. C. W. Thompson Co., Boston 50
The Homeland. E. W. Hanscom. Arthur P. Schmidt, Boston 50
My Redeemer and My Lord. Dudley Buck. The John Church Co., Cin., O. 75
Like as the Hart. John A. West. Arthur P. Schmidt, Boston 50
Just as I Am. C. B. Hawley. The John Church Co., Cin., O. .60
The Prince of Peace is King. (Easter.) Victor Hammerel. J. Fischer & Bro., N. Y. . . .60
I Do Not Ask, O Lord. (Violin obligato.) Chas. G. Spross. The John Church Co., Cin., O. 60
Star Divine. (Christmas.) W. Rhys-Herbert. J. Fischer & Bro., N. Y. 75
Heaven is My Home. Oley Speaks. The John Church Co., Cin., O. 60
Upheld. E. S. Hosmer. Oliver Ditson Co., Boston 60
Crossing the Bar. Chas. Willeby. The John Church Co., Cin., O. 60
Consider and Hear Me. Alfred Wooler. Oliver Ditson Co., Boston 60
I'm a Pilgrim. Herbert Johnson. The Waldo Music Co., Boston 60

4. DUETS FOR HIGH AND LOW VOICES

(Soprano and Alto, or Tenor and Bass, or Baritone)

One of the most effective forms of church music is the duet. It eliminates largely the self-consciousness of the solo, while preserving all its individuality and directness.

Crossing the Bar. E. L. Ashford. The Lorenz Publishing Co., N. Y. 50
O Love Divine. Will C. Macfarlane. G. Schirmer, N. Y. .60
Doubt no More. (Easter.) J. W. Hughes. The Lorenz Publishing Co., N. Y. 50
How Gentle God's Commands. E. W. Hanscom. Arthur P. Schmidt, Boston 50
In the Cross of Christ I Glory.

Adolph Frey. Oliver Ditson Co., Boston. (See note.) .50

One Sweetly Solemn Thought. R. S. Ambrose. J. Fischer & Bro., N. Y. .40

The Wideness of God's Mercy. Chas. M. Davis. The Lorenz Publishing Co., N. Y. .50

Abide with Me. P. A. Schnecker. Theodore Presser, Phila. .50

Blessed Saviour, Thee I Love. Lange. C. F. Summy Co., Chicago .60

Jesus, Thou Joy of Loving Hearts. Carl Goetze. Oliver Ditson Co., Boston .50

Come unto Him. C. P. Morrison. White–Smith Music Publishing Co., Boston .60

The Lord's Anointed. E. L. Ashford. The Lorenz Publishing Co., N. Y. .60

The Lord is My Shepherd. Henry Smart. Oliver Ditson Co., Boston .60

God is Love. Eugene F. Marks. Theodore Presser, Phila. .40

In His Hands are All the Corners of the Earth. P. A. Schnecker. G. Schirmer, N. Y. .50

Onward, Christian Soldiers. Fordyce Hunter. The Lorenz Publishing Co., N. Y. .60

My Soul, on God Rely. J. Wiegand. J. Fischer & Bro., N. Y. .40

My Shepherd is the Lord of All. John B. Grant. Oliver Ditson Co., Boston. (See note.) .40

O Mother, Dear Jerusalem. A. W. Lansing. Theodore Presser, Phila. .60

My Jesus, as Thou Wilt. P. A. Schnecker. Arthur P. Schmidt, Boston .65

Lead, Kindly Light. Adam Geibel. The Adam Geibel Co., Phila. .50

Fast Falls the Eventide. A. W. Lansing. White–Smith Music Publishing Co., Boston .50

Hark, Hark, My Soul. H. R. Shelley. G. Schirmer, N. Y. .65

I Will Give Thee Rest. H. W. Porter. The Lorenz Publishing Co., N. Y. .50

Jesus, Lover of My Soul. O. B. Brown. Arthur P. Schmidt, Boston .60

Love Divine, All Loves Excelling. Adam Geibel. White–Smith Music Publishing Co., Boston .50

There's a Beautiful Shore. C. A. Havens. The John Church Co., Cin., O. .40

Forever with the Lord. Homer N. Bartlett. G. Schirmer, N. Y. .50

I'm a Pilgrim. A. W. Nelson. The Lorenz Publishing Co., N. Y. .50

Jesus, the Very Thought of Thee. P. A. Schnecker. Oliver Ditson Co., Boston. (See note.) .60

I Will Magnify Thee, O Lord. J. Mosenthal. G. Schirmer, N. Y. .75

The Beautiful City. Ira B. Wilson. The Lorenz Publishing Co., N. Y. .60

Inspirer and Hearer of Prayer. Adam Geibel. Oliver Ditson Co., Boston.

Lead, Kindly Light. J. Wiegand. J. Fischer & Bro., N. Y. .40

The Homeland. E. W. Hanscom. Arthur P. Schmidt, Boston .50

Ashamed of Jesus. Chas. M. Davis. The Lorenz Publishing Co., N. Y. .60

5. DUETS FOR TWO HIGH VOICES

(Two Sopranos, two Tenors, or Soprano and Tenor)

Jesus, Lover of My Soul. H. P. Dibble. Theodore Presser, Phila. 40

I Waited for the Lord. Mendelssohn. Oliver Ditson Co., Boston 75

Beyond Life's Evening Star. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 50

Far from My Heavenly Home. Wm. G. Hammond. The John Church Co., Cin., O. . . .75

The Lord is My Light. Dudley Buck. G. Schirmer, N. Y. 50

Lead, Kindly Light. A. W. Lansing. White–Smith Music Publishing Co., Boston 50

While the Earth Remaineth. F. W. Peace. Arthur P. Schmidt, Boston 50

With a Shepherd's Care. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 60

The Radiant Morn Hath Passed Away. Mark Andrews. The John Church Co., Cin., O. . . .75

Lift Your Glad Voices. (Easter.) P. A. Schnecker. Oliver Ditson Co., N. Y.

Love's Assurance. J. W. Hughes. The Lorenz Publishing Co., N. Y. 60

The Pilgrims of the Night. Henry Parker. Theodore Presser, Phila. 60

Jesus, the Very Thought of Thee. J. H. Brewer. Arthur P. Schmidt, Boston 60

Pleasant are Thy Courts Above. Frank H. Brackett. White–Smith Music Publishing Co., Boston 50

I Heard the Voice of Jesus Say. F. G. Rathbun. Theodore Presser, Phila. 40

My Soul, There is a Country. Chas. D. Underhill. White–Smith Music Publishing Co., Boston 60

6. DUETS FOR TWO LOW VOICES

(Alto and Bass, or Baritone)

While the Earth Remaineth. F. W. Peace. Arthur P. Schmidt, Boston 50

My Soul, There is a Country. Chas. D. Underhill. White–Smith Music Publishing Co., Boston 60

Twilight. Geo. B. Nevin. Oliver Ditson Co., Boston 50

Crossing the Bar. E. L. Ashford. The Lorenz Publishing Co., N. Y. 50

I Heard the Voice of Jesus Say. F. G. Rathbun. Theodore Presser, Phila. 40

Come unto Me. (Violin obligato.) R. Sinnhold. J. Fischer & Bro., N. Y. 60

Lead, Kindly Light. A. W. Lansing. White–Smith Music Publishing Co., Boston . .50

Jesus, the Very Thought of Thee. J. H. Brewer. Arthur P. Schmidt, Boston 60

He That Soweth Little. Frank N. Shepherd. G. Schirmer, N. Y. 35

Pleasant are Thy Courts Above. Frank H. Brackett. White–Smith Music Publishing Co., Boston 50

The Lord is My Light. Dudley Buck. G. Schirmer, N. Y. .50

The Pilgrims of the Night. Henry Parker. Theodore Presser, Phila. 60

Rejoice in the Lord. P. A. Schnecker. G. Schirmer, N. Y. 60

The Shadows of the Evening Hours. F. G. Rathbun. Theodore Presser, Phila. . . .60

C. OCTAVO ANTHEMS

The limits of this appendix forbade the inclusion of all the praiseworthy and effective anthems issued in this country and in England. I suggest here only some of them. The writer's personal knowledge and the record of sales by the several publishers seem to assure that every one of these here listed is sure to be valuable, if properly rendered in the right community. I need hardly say that the grading takes into account something more than the mere matter of mechanical difficulty.

7. OCTAVO ANTHEMS, QUITE TO FAIRLY EASY GRADE

The Greatest of These is Charity. (Offertory.) J. B. Herbert. Fillmore Bros., Cin., O. .10

Make a Joyful Noise. Chas. H. Gabriel. The Lorenz Publishing Co., N. Y. 10

O Lord, How Excellent. J. S. Fearis. Geo. F. Rosche & Co., Chicago 06

There were Shepherds. (Christmas.) E. L. Ashford. The Lorenz Publishing Co., N. Y. .10

How Beautiful upon the Mountains. (Christmas or Ordination.) Fred. A. Fillmore. The Fillmore Bros. Co., Cin., O. 10

Jesus Christ is Risen To-day. Francis J. Barrett. Geo. Molineux, N. Y. 10

Hosanna. (Palm Sunday.) E. S. Lorenz. The Lorenz Publishing Co., N. Y. 12

When the Lord Shall Build up Zion. J. B. Herbert. The Fillmore Bros. Co., Cin., O. . .10

The Shepherd's Good Care. George B. Nevin. Oliver Ditson Co., Boston 08

He Will Care for Thee. Chas. H. Gabriel. The Fillmore Bros. Co., Cin., O. 10

To Thee, My God and Saviour. Francis J. Barrett. Geo. Molineux, N. Y. 10

Some Blessed Day. Geo. B. Nevin. Oliver Ditson Co., Boston 08

What a Comforter is Jesus. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 06

The Comforter Came to My Soul One Day. Geo. B. Nevin. Oliver Ditson Co., Boston 08

Lead, Kindly Light. Cleland B. McAfee. The Lorenz Publishing Co., N. Y. 10

Abide with Me. W. E. Brown. White-Smith Music Publishing Co., Boston 08

Make a Joyful Noise. Fred. A. Fillmore. The Fillmore Bros. Co., Cin., O. 15

My Country, 'Tis of Thee. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 10

There's a Friend in the Homeland. C. A. Havens. The John Church Co., Cin., O. . .12

The Unseen City. Arthur W. Nelson. The Lorenz Publishing Co., N. Y. 06

Come to Our Hearts and Abide. J. C. Macy. Oliver Ditson Co., Boston 08

Great is the Lord. M. L. McPhail. The Lorenz Publishing Co., N. Y. 10

One Sweetly Solemn Thought. G. A. Grant-Schaefer. Geo. F. Rosche & Co., Chicago . .10

Nearer, My God, to Thee. (Women's voices.) Chas. H. Gabriel. The Lorenz Publishing Co., N. Y. 06

Praise Ye the Lord. (Women's voices.) E. S. Lorenz. The Lorenz Publishing Co., N. Y. .06

In the Beauty of the Gloaming. C. A. Havens. The John Church Co., Cin., O. 10

I've a Saviour in Glory Bright. C. A. Havens. The John Church Co., Cin., O. 10

The Earth is the Lord's. W. J. Kirkpatrick. The Lorenz Publishing Co., N. Y. 10

Wine is a Mocker. (Temperance.) J. B. Herbert. The Fillmore Bros. Co., Cin., O. 15

Sing unto God. H. P. Danks. The Lorenz Publishing Co., N. Y. 10

Weary. W. H. Neidlinger. Geo. Molineux, N. Y. 06

Oh, That Men Would Praise the Lord. Habington. The Fillmore Bros. Co., Cin., O. . .10

Oh, Clap Your Hands. Chas. H. Gabriel. The Lorenz Publishing Co., N. Y. 10

Fast Falls the Sun to Eventide. C. A. Havens. The John Church Co., Cin., O. 08

The Voice of Many Waters. H. W. Porter. The Lorenz Publishing Co., N. Y. 08

Abide with Me. E. L. Cranmer. Theodore Presser, Phila. .08

Beyond the Hilltops. J. A. Parks. The Lorenz Publishing Co., N. Y. 06

Praise the Lord. Chas. H. Gabriel. Geo. F. Rosche & Co., Chicago 12

Lay Not up for Yourselves Treasures. (Offertory.) H. P. Danks. The Lorenz Publishing Co., N. Y. 06

Beautiful Land on High. C. A. Havens. The John Church Co., Cin., O. 10

God's Nearness. L. O. Emerson. The Lorenz Publishing Co., N. Y. 06

Hear My Cry, O Father. Rufus O. Suter. Theodore Presser, Phila. 10

Bless the Lord. J. H. Tenney. The Lorenz Publishing Co., N. Y. 08

My Heavenly Home. C. A. Havens. C. F. Summy Co., Chicago 10

Rest in His Love. Franz Abt. The Lorenz Publishing Co., N. Y. 06

Praise Waiteth for Thee. J. S. Fearis. Geo. F. Rosche & Co., Chicago 12

8. OCTAVO ANTHEMS—MEDIUM GRADE

Still, Still with Thee. John A. West. Clayton F. Summy Co., Chicago 06

The Day is Past and Over. Oley Speaks. The John Church Co., Cin., O. 08

The Sabbath. E. N. Anderson. C. W. Thompson & Co., Boston 12

I Sought the Lord. Frederick Stevenson. Oliver Ditson Co., Boston 08

My God, My Father, While I Stray. A. W. Lansing. White-Smith Music Publishing Co., Boston 12

Crossing the Bar. (Funeral.) Chas. E. Wheeler. C. F. Summy Co., Chicago 12

When We Stand before the King. George B. Nevin. Oliver Ditson Co., Boston . . .12

Let Mount Zion Rejoice. (Dedication or other festival.) J. B. Herbert. The Lorenz Publishing Co., N. Y. 12

Ten Responses. J. L. Gilbert. C. W. Thompson & Co., Boston 15

Seven Responses. E. S. Hosmer. Oliver Ditson Co., Boston 16

Just for To-day. Jane B. Abbott. C. F. Summy Co., Chicago 08
There's a Friend for Little Children. (Children's Day.) E. S. Hosmer. Oliver Ditson Co., Boston. (See note.) . . .08
Father, Keep Us in Thy Care. Sullivan–Hodges. White–Smith Music Publishing Co., Boston 12
O Mother, Dear Jerusalem. John A. West. The John Church Co., Cin., O. 12
King of Kings. (Easter.) Caleb Simper. C. F. Summy Co., Chicago.
As Christ upon the Cross. Fred. F. Bullard. Oliver Ditson Co., Boston 12
Dreams of Galilee. C. P. Morrison. White–Smith Music Publishing Co., Boston 15
O Mother, Dear Jerusalem. Philo A. Otis. C. F. Summy Co., Chicago 15
March of the Magi. (Christmas—for men's voices.) E. L. Ashford. The Lorenz Publishing Co., N. Y. 10
Rock of Ages. Dudley Buck. Oliver Ditson Co., Boston . . .10
Evening and Morning. Herb. S. Oakley. G. Schirmer, N. Y. .05
In the Nightwatches. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 10
The Love of God. Myles B. Foster. The John Church Co., Cin., O. 10
No Night nor Sorrow There. A. F. Loud. C. F. Summy Co., Chicago 06
Earth's Little While. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 10
My Master and My Friend. Lyman F. Brackett. C. W. Thompson & Co., Boston . . .15
I'm a Pilgrim, I'm a Stranger. G. W. Marston. Arthur P. Schmidt, Boston 10
A Prayer. H. Engelmann. Theodore Presser, Phila. . . .10
Oh, Come, Let Us Sing. E. L. Ashford. The Lorenz Publishing Co., N. Y. 10
Lo! The Day of Rest Declineth. H. Elliot Button. Novello & Co., N. Y. 06
O Lord, Most Merciful. Concone. The Lorenz Publishing Co., N. Y. 10
Whoso hath This World's Good. (Offertory.) Philo A. Otis. Clayton F. Summy Co., Chicago 15
The Lord is King. G. W. Marston. Arthur P. Schmidt, Boston 16
Remember Now Thy Creator. Mrs. Carrie B. Adams. The Lorenz Publishing Co., N. Y. .10
Hast Thou Not Known? Carl Pflueger. White–Smith Music Publishing Co., Boston . .25
The Shadows of the Evening. Frank E. Ward. G. Schirmer, N. Y. 10
Hide Me Under the Shadow. John E. West. Novello & Co., N. Y. 06
Praise the Lord, Oh, My Soul. D. D. Wood. Adam Geibel Music Co., Phila. 16
Oh, Praise the Lord. F. H. Brackett. White–Smith Music Publishing Co., Boston .15
Just as I Am. J. A. Parks. The Lorenz Publishing Co., N. Y. .12
Jubilate, in A Flat. Willard Patten. George Molineux, N. Y. 15
Come, Weary Soul. J. L. Gilbert. Theodore Presser, Phila. 12
O Holy Father. Marchetti–Parks. The Lorenz Publishing Co., N. Y. 12
Hark! Hark! My Soul. J. A. West. The C. F. Summy Co., Chicago 08
Jubilate Deo. Juan Alzamora. George Molineux, N. Y. . . .20

Lift up Your Heads. E. L. Ashford. The Lorenz Publishing Co., N. Y. 12
Peace and Light. Geo. W. Chadwick. Arthur P. Schmidt, Boston 10
Remember Thy Tender Mercies. Henry Farmer. George Molineux, N. Y. 12
O Paradise! Adam Geibel. Adam Geibel Music Co., Phila. 15
The Lord is King. E. L. Ashford. The Lorenz Publishing Co., N. Y. 10
Come unto Me. C. P. Morrison. White-Smith Music Publishing Co., Boston 10
The Friend Who Waiteth Nigh. J. C. Macy. Oliver Ditson Co., Boston 12
Oh, Come, Let Us Sing. J. A. Parks. The Lorenz Publishing Co., N. Y. 10
Saviour, Breathe an Evening Blessing. E. J. Myer. George Molineux, N. Y. 12
Oh, for a Closer Walk With God. Adam Geibel. Adam Geibel Music Co., Phila. . . .15
Praise Ye Jehovah. Finley Lyon. The Lorenz Publishing Co., N. Y. 12
My God and Father, While I Stray. G. W. Marston. Arthur P. Schmidt, Boston . . .10
Saviour, Breathe an Evening Blessing. C. A. Havens. C. F. Summy Co., Chicago . . .10
Guide Me, O Thou Great Jehovah. L. O. Emerson. The Lorenz Publishing Co., N. Y. .10
Te Deum in G. Harrison Millard. George Molineux, N. Y. .25
Come, Ye Thankful People, Come. (Thanksgiving.) Adam Geibel. Adam Geibel Music Co., Phila. 12
He Shall Come Down. (Christmas.) E. S. Lorenz. The Lorenz Publishing Co., N. Y. .10
Guide Me, O Thou Great Jehovah. Lambillotte. The Fillmore Bros. Co., Cin., O. . .15
Why Seek Ye the Living among the Dead? (Easter.) Adam Geibel. Adam Geibel Music Co., Phila. 15
I'm a Pilgrim. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 10
Ten Thousand Times Ten Thousand. F. H. Brackett. The John Church Co., Cin., O. . .10
One Sweetly Solemn Thought. Ambrose-Biederman. J. Fischer & Bro., N. Y. 15

9. OCTAVO ANTHEMS—MORE OR LESS DIFFICULT IN GRADE

God is Love. H. R. Shelley. G. Schirmer, N. Y. (See note.) .10
Father in Thy Mysterious Presence. Chas. P. Scott. Arthur P. Schmidt, Boston . . .12
Ave Verum. Edward Elgar. Novello & Co., N. Y. 08
Sing Alleluia Forth. Dudley Buck. Oliver Ditson Co., Boston 15
The Woods and Every Sweet Smelling Tree. John E. West. Novello & Co., N. Y. 06
Peace Be Within Thy Walls. E. L. Ashford. The Lorenz Publishing Co., N. Y. 10
Ten Thousand Times Ten Thousand. P. A. Schnecker. Arthur P. Schmidt, Boston . . .12
The Supreme Submission. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 10
How Sweet the Name of Jesus Sounds. Wm. Maxwell Music Co., N. Y. H. R. Shelley. (See note.) 15
The Lord Reigneth. Adolf Frey. Oliver Ditson Co., Boston . . .12

Thy Sun shall no more Go Down. O. B. Brown. Arthur P. Schmidt, Boston 16

I Will Lay Me down in Peace. Henry Hiles. G. Schirmer, N. Y. 05

Praise Ye the Father. Gounod. The Lorenz Publishing Co., N. Y. 10

Rejoice Ye with Jerusalem. Arthur Page. Arthur P. Schmidt, Boston 12

Hark, Hark, My Soul. H. R. Shelley. G. Schirmer, N. Y. (See note.) 20

Lead, Kindly Light. Boyton Smith. Novello & Co., N. Y. .10

I'm a Pilgrim. G. W. Marston. Arthur P. Schmidt, Boston . .10

The Day is Gently Sinking to a Close. W. H. Neidlinger. G. Schirmer, N. Y. 10

All Loves Excelling. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 12

The God of Abraham Praise. Dudley Buck. Oliver Ditson Co., Boston 12

The Lost Sheep. Myles B. Foster. G. Schirmer, N. Y. (See note.) .15

The Lord is My Shepherd. G. A. Macfarren. G. Schirmer, N. Y. 05

The Lord is My Shepherd. (Violin obligato.) C. P. Morrison. White–Smith Music Publishing Co., Boston .16

The Lord is My Light. Horatio W. Parker.

My Faith Looks up to Thee. P. A. Schnecker. Oliver Ditson Co., Boston 16

I Will Magnify Thee, O God. F. N. Shackley. Arthur P. Schmidt, Boston 12

The Day is Gently Sinking to a Close. W. Berwald. G. Schirmer, N. Y. 10

Hark, Ten Thousand Harps and Voices. E. S. Lorenz. The Lorenz Publishing Co., N. Y. .10

Awake Up My Glory. Geo. W. Chadwick. Arthur P. Schmidt, Boston 15

Fierce was the Wild Billow. T. T. Noble. G. Schirmer, N. Y. .05

Christian, the Morn Breaks. H. R. Shelley. G. Schirmer, N. Y. .10

Blessed are They That Mourn. Henry Hiles. The Lorenz Publishing Co., N. Y. 10

Still, Still with Thee. Arthur Foote. Arthur P. Schmidt, Boston 12

Thou Didst Leave Thy Throne. P. A. Schnecker. The Lorenz Publishing Co., N. Y. . .10

Now the Day is Over. H. R. Shelley. Wm. Maxwell Music Co., N. Y. (See note.) . .15

Appear, Thou Light Divine! C. P. Morrison. Oliver Ditson Co., Boston 12

God to Whom We Look up Blindly. G. W. Chadwick. Arthur P. Schmidt, Boston . .16

Stand Up, Stand up for Jesus. P. A. Schnecker. The Lorenz Publishing Co., N. Y. 12

Twenty-Third Psalm. W. H. Neidlinger. G. Schirmer, N. Y. 15

My Shepherd is the Living God. Eugene Thayer. Oliver Ditson Co., Boston 10

The Divine Lullaby. J. A. Parks. The Lorenz Publishing Co., N. Y. 10

Exalt Him. E. W. Hanscom. Arthur P. Schmidt, Boston . .16

While Thee I Seek. C. P. Morrison. Oliver Ditson Co., Boston. (See note.) 12

Before the Heavens were Spread Abroad. Horatio W. Parker. Novello & Co., N. Y. .12

The Day is Gently Sinking to a Close. A. W. Lansing. White–Smith Music Publishing Co., Boston 12

The Shadows of the Evening Hours. W. F. Sudds. The Lorenz Publishing Co., N. Y. .10

Oh, Pray For the Peace of Jeru-

salem. James C. Knox. Arthur P. Schmidt, Boston . . .20
Even Me. John C. Warren. Oliver Ditson Co., Boston . .10
Saviour Again to Thy Dear Name. G. W. Chadwick. Novello & Co., N. Y. 12
Daybreak. J. A. Parks. The Lorenz Publishing Co., N. Y. . .10
Out of the Depths. G. W. Marston. Arthur P. Schmidt, Boston .16
Arise, Shine, for Thy Light is Come. Dudley Buck. Oliver Ditson Co., Boston. (See note.) 12
Te Deum Laudamus. John Wiegand. J. Fischer & Bro., N. Y. .35
Te Deum in F. E. L. Ashford. The Lorenz Publishing Co., N. Y. 12
Morn's Roseate Hues. G. W. Chadwick. Novello & Co., N. Y. 12
God is Our Refuge. E. L. Ashford. The Lorenz Publishing Co., N. Y. 10
Oh, Taste and See. G. W. Marston. Arthur P. Schmidt, Boston 12
All Thy Works Praise Thee, O Lord. C. B. Hawley. The John Church Co., Cin., O. . .25
Jesus, Saviour, Pilot Me. P. A. Schnecker. Oliver Ditson Co., Boston 10
Bread of the World. Mendelssohn–Zeckwer. Theodore Presser, Phila 10
Praise the Lord. A. Randegger. J. Fischer & Bro., N. Y. .25
Lord of Our Life. J. T. Field. Novello & Co., N. Y. 12
Bless the Lord. T. D. Williams. The Lorenz Publishing Co., N. Y. 10
O Love That will not Let Me Go. Cuthbert Harris. Arthur P. Schmidt, Boston . . .12
The Hymn of the Angels. John E. West. Novello & Co., N. Y. 15
He Shall Come Down like Rain. (Christmas.) Dudley Buck. Oliver Ditson Co., Boston. (See note.) 12
Sing, Oh, Sing, This Blessed Morn. (Christmas.) W. H. Neidlinger. Novello & Co., N. Y. 12
Holy Night. (Christmas.) E. S. Lorenz. The Lorenz Publishing Co., N. Y. 06
The First Christmas. (Christmas.) J. Barnby. Novello & Co., N. Y. 15
The Star of Bethlehem. (Christmas.) J. A. Parks. The Lorenz Publishing Co., N. Y. .12
Sing, O Heavens. (Christmas.) Alfred R. Gaul. Novello & Co., N. Y. 05
The Choir Angelic. (Easter.) E. W. Hanscom. Arthur P. Schmidt, Boston 12
King of Glory. (Easter.) J. A. Parks. The Lorenz Publishing Co., N. Y. 40
As It Began to Dawn. (Easter.) Myles B. Foster. Novello & Co., N. Y. 05

10. MONTHLY JOURNALS OF CHOIR MUSIC

The Choir Leader. Edited by E. S. Lorenz. Medium in grade for trained volunteer chorus choirs. The Lorenz Publishing Co., N. Y. 90
The Choir Herald. Edited by E. S. Lorenz. Popular in style and easier grade. The Lorenz Publishing Co., N. Y. .90
Der Kirchenchor. (German.) Edited by E. S. Lorenz. Popular in style and easy grade. The Lorenz Publishing Co., N. Y. 1.00
The Choir. Edited by J. H. Fillmore. Popular in style and easy grade. The Fillmore Bros. Co., Cin., O. . . .90

The Church Choir. Edited by G. F. Rosche. Very easy grade. Geo. F. Rosche & Co., Chicago 90

Standard Choir Monthly. Edited by J. W. Lerman. Fairly easy in grade. The Tullar-Meredith Co., N. Y. 1.00

The Parish Choir. Strictly churchly in style. The Parish Choir Co., Boston. (See note.) 1.00

Beirly's Anthem Serial. Easy to medium in grade. Edited and published by Alfred Beirly, Chicago 50

D. SPECIAL MUSIC

11. MUSIC FOR JUNIOR AND CHILDREN'S CHOIRS

The Junior Choir. Ira B. Wilson and J. S. Fearis. The Lorenz Publishing Co., N. Y. 30

The Gospel Chorus. Chas. H. Gabriel. The Fillmore Bros. Co., Cin., O. 50

The Young People's Choir. Rev. W. F. McCauley, Lit. D. The Lorenz Publishing Co., N. Y. .50

12. MUSIC FOR WOMEN'S CHOIRS

The G Clef Choir. Geo. F. Root and D. B. Towner. The John Church Co., Cin., O. . .50

Gospel Hymn Selections. Geo. F. Rosche and Chas. H. Gabriel. Geo. F. Rosche & Co., Chicago 47

The Women's Choir. E. L. Ashford and E. S. Lorenz. The Lorenz Publishing Co., N. Y. 30

Parks Sacred Quartets. (Vols. 1, 2, 3.) J. A. Parks. The J. A. Parks Co., York, Neb. . . .50

Sacred Duets, Trios, and Quartets. Geo. F. Rosche. Geo. F. Rosche & Co., Chicago . .75

13. MUSIC FOR MEN'S VOICES

The Gospel Chorus. John R. Sweeney and W. J. Kirkpatrick. J. J. Hood, Phila. . .50

The Gospel Male Choir. (Vols. 1 and 2.) Jas. R. McGranahan. The John Church Co., Cin., O. 50

Manly Praise. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 35

Towner's Male Choir. D. B. Towner. The F. H. Revell Company, N. Y. 35

Men's Songs. F. S. Shepard. The Hope Publishing Co., Chicago 35

One Hundred Gospel Songs. D. B. Towner. Bible Inst. Colp. Ass'n., Chicago 35

Sons of Praise. D. B. Towner, E. S. Lorenz and Ira B. Wilson. The Lorenz Publishing Co., N. Y. 35

The Male Chorus. Ira B. Sankey. The Biglow & Main Co., N. Y. 35

Aggressive Songs. E. S. Lorenz. The Lorenz Publishing Co., N. Y. 15

Parks Sacred Quartets. (Vols. 1, 2, 3.) J. A. Parks. The J. A. Parks Co., York, Neb. . .50

Songs Sacred and Secular. I. H. Meredith and G. F. Tul-

lar. The Tullar-Meredith Co., N. Y. 35
Anthems of Praise. J. S. Fearis. Geo. F. Rosche & Co., Chicago 1.00
The Men's Choir. E. S. Lorenz and Ira B. Wilson. The Lorenz Publishing Co., N. Y. 30

14. POPULAR GOSPEL SOLOS

Favourite Solos. W. E. M. Hackleman. Hackleman Music Co., Indianapolis, Ind. . $1.00
The Soloist. E. O. Excell. E. O. Excell, Chicago $1.00

APPENDIX III

Suggestive Outlines and Subjects for Song Sermons and Song Services

A. OUTLINES

The outlines here given, whether original or selected, are given by way of suggestion, not for mechanical adoption. In case they are used, they ought to be readapted to fit the local situation. The sheet music and octavos cited will be found in the preceding appendix with price and publisher noted.

I. SONG SERMONS

1. THE HOMELAND

INTRODUCTORY WORSHIP

a. Hymn by the Congregation—"Oh, worship the King."
b. Scripture Reading. Psalms 149, 150.
c. Prayer—(Pass from the earthly groping after God to the eternal worship face to face).
d. Anthem by the Choir—"Universal Praise" (Ashford), or "Some Blessed Day" (Nevin).

I. LONGING FOR THE HOMELAND

e. Solo—"One Sweetly Solemn Thought" (Ambrose).
f. Choir and Congregation—"O Paradise" (Barnby).

II. THE PASSING OVER

g. Duet for Tenor and Alto—"Crossing the Bar" (Ashford).
h. Anthem by the Choir—"Hark, Hark, My Soul" (Shelley).

III. MEETING THE LOVED ONES

i. Quartet for Men's Voices—"The Homeland" (Towner).
j. Hymn by the Congregation—"Ten thousand times ten thousand" (Dykes).

IV. Meeting the Master

k. Solo—"Face to Face" (Johnson).
l. Anthem by the Choir—"There's a Friend in the Homeland" (Havens).

V. The Glory of the Homeland

m. Hymn by the Congregation—"Jerusalem the Golden" (Ewing).
n. Solo—"The Holy City" (Adams).
o. Hymn by the Congregation—"Forever with the Lord" (Woodbury).

2. The Two Closed Doors

I. Christ Knocking at the Closed Door of Human Hearts

1. Provision for Salvation.
   a. Hymn—"There is a fountain filled with blood" (Fountain).
2. Christ is calling.
   b. Hymn by Choir and Congregation—"I Heard the Voice of Jesus Say" (Varina or Vox Delicti).
3. Christ is knocking through memories of sainted loved ones.
   c. Solo—"Tell Mother I'll be There" (Fillmore), or "The Promise Made to Mother" (Fearis).
4. Christ is knocking personally.
   d. Scripture Reading. Rev. 3: 14–22.
   e. Hymn—"Let Him in" (Excell).
5. Christ's knocking persistent and complete.
   f. Solo—"Would You Believe" (Towner).
   g. Hymn—"There's a wideness in God's mercy."
6. Opening the Door to the Divine Guest.
   h. Anthem by the Choir—"Just as I am" (Parks).
   i. Hymn by the Congregation—"Just as I am, without one plea" (Woodworth).

II. The Door Closed Against the Soul

1. The door is finally closed.
   j. Song by the Congregation—"Almost Persuaded" (Bliss).
   k. Song by the Choir—"No Room in Heaven" (Baltzell).
2. The door is closed forever.
   l. Scripture Reading. Matt. 25: 1–12.
   m. Song by the Congregation—"When the King Comes in" (Lorenz).

3. The Cost of Salvation

Introductory Services

1. The Separation of the Father and the Son.
   a. Anthem by the Choir—"For God so Loved the World."
2. The Humiliation to Christ of the Earthly Life.
   b. Hymn by the Congregation—"A pilgrim thro' this lonely world" (Serenity).
   c. Anthem by the Choir—"Thou Didst Leave Thy Throne" (Schnecker).
3. Sufferings of His Earthly Life.
   d. Hymn by the Congregation—"How beauteous were the marks divine" (Olivet).
   e. Solo—"O Love Divine" (Nevin).

4. The Agony of Gethsemane.
   f. Hymn by the Congregation—" 'Tis midnight; and on Olive's brow " (Olive's Brow).
   g. Anthem by the Choir—" Bread of the World " (Mendelssohn).
   h. Hymn by the Congregation—" Deep in our hearts let us record " (Baca).
5. His Death on Calvary.
   i. Anthem by the Choir—" Our Suffering Lord " (Lorenz).
   j. Hymn by the Congregation—" When I survey the wondrous cross " (Zephyr).
   k. Anthem by the Choir—" As Christ upon the Cross " (Bullard).
   l. Hymn by the Congregation—" Rock of Ages, cleft for Me " (Toplady).

II. SONG SERVICES

4. An Hour of Worship

a. Anthem by the Choir—" Oh, Come Let Us Sing " (Parks).
b. Hymn by the Congregation—" Oh, come, loud anthems let us sing " (Duke St.).
c. Responsive Scripture Reading.
d. Prayer.
e. Anthem by the Choir—" I Sought the Lord " (Anderson).
f. Hymn by the Congregation—" Stand up and bless the Lord " (St. Thomas).
g. Duet for Mezzo Soprano and Alto—" I will Magnify Thee, O God " (Mosenthal).
h. Anthem by the Choir—" O Holy Father " (Marchetti–Parks).
i. Responsive Scripture Reading.
j. Hymn by the Congregation—" My God, how wonderful Thou art " (Dundee).
k. Address.
l. Anthem by the Choir—" Te Deum in G " (Millard).
m. Hymn by the Congregation—" All people that on earth do dwell " (Old Hundredth).

Closing with L. M. Doxology and Benediction.

5. The Good Shepherd

a. Hymn by the Congregation—" Give to the winds thy fears " (Franklin).
b. Concert Reading of Twenty-third Psalm.
c. Prayer.
d. Solo—" The King of Love My Shepherd is."
e. Hymn by the Congregation—" The King of love my shepherd is " (Cecilia).
f. Soprano Solo and Men's Quartet—" What a Comforter is Jesus " (Lorenz).
g. Anthem by the Choir—" The Shepherd's Good Care " (Nevin).
h. Reading of John 10: 11–18 and comment upon it.
i. Hymn by the Congregation—" Jesus, Lover of my soul " (Martyn).
j. Anthem by the Choir—" Guide Me, O Thou Great Jehovah " (Emerson).
k. Duet for Soprano and Alto—" The Lord is My Shepherd " (Smart).

l. Solo and Response by Choir—" Peace, perfect peace, in this dark world of sin " (Pax tecum).
m. Closing Hymn by the Congregation—" God is the refuge of His saints " (Ward).

6. Light at Evening Time

a. Anthem by the Choir—" Fast Falls the Sun " (Havens).
b. Hymn by the Congregation—" Glory to Thee, my God, this night " (Evening Hymn).
c. Scripture Reading. Job 33 : 14–26.
d. Prayer.
e. Anthem by the Choir—" In the Night Watches " (Lorenz).
f. Solo—" Abide with Me " (Ashford).
g. Hymn by the Congregation—" Abide with Me " (Eventide).
h. Duet for Soprano and Tenor—" Beyond Life's Evening Star " (Lorenz).
i. Anthem by the Choir—" Father, Keep Us in Thy Care " (Sullivan–Hodges).
j. Hymn by the Congregation—" Sun of my soul, Thou Saviour dear " (Hursley).
k. Duet—" Thy Peace, O Lord " (Neidlinger).
l. Vesper address.
m. Hymn by the Congregation—" Day is dying in the west " (Chautauqua).
Benediction.

7. Watchfulness

a. Anthem by the Choir—" Miserere " (Stainer or Redhead).
b. Address on Topic.
c. Hymn by Choir or Congregation—" Sleepers Wake " (Nicolai).
d. Hymn by Congregation—" Behold the Bridegroom cometh."
e. Solo and Choir—" Could Ye not Watch " (Crucifixion, Stainer).
f. Hymn by Congregation—" Christian, seek not yet repose."
g. Anthem by the Choir—" Thou That Sleepest " (Daughter of Jairus, Stainer).
Hymn by the Congregation—" Ye servants of the Lord."
Rev. James Baden–Powell in " Choralia."

8. Visions

(Based on the Oratorio of " St. Paul ")

a. Opening Services.
b. Contralto Recit.—" As He Journeyed towards Damascus."
c. Aria—" But the Lord is Mindful of His Own."
d. Tenor and Bass Recit. and Chorus—" And as He Journeyed."
e. Scriptures.
f. Prayers.
g. Anthem by the Choir—" Hark, Hark, My Soul."
h. Address on " Visions."
i. Chorus—" Rise up. Arise."
j. Choral—" Sleepers, Wake."
k. Tenor Recit.—" And His Companions."
l. Bass Aria—" O God, have Mercy."
m. Closing Hymn by the Congregation.
B. J. Lang in " Choir and Chorus Conducting."

II. SUBJECTS

These themes can be richly and easily enforced and illustrated with standard hymns and choir numbers, or by the popular Gospel songs, found in any adequate collection. Remember that some points will need to be indirectly illustrated rather than directly suggested by the musical numbers. These subjects could be multiplied indefinitely. The topical index of any properly edited hymnal will be found very suggestive. The need of the occasion and the available materials ought to stimulate the minister's mental suggestiveness.

A. Song Sermons

1. Hid with Christ in God—(Self-forgetfulness, consciousness of God, eternal comradeship).
2. Drawing Nigh to God—(In awe, reverence, confidence, admiration, rejoicing, devotion, love).
3. The Everlasting Arms—(The divine protection and care in all their phases and manifestations).
4. The Fatherhood of God—(Manifested in love, thoughtfulness, sacrifice, patience, forgiving grace).
5. Our Elder Brother—(Sharer of our limitations, of our sufferings, of our sorrows, of our death. Also our Teacher, Keeper, Helper, Saviour and Coheir).
6. The Life of Christ—(Example, Teacher, Healer, Comforter, Friend).
7. The Plan of Salvation—(Man in sin, Christ the Sacrifice, Christ the Seeker, man's acceptance, the divine indwelling).
8. The Mercy Seat—(God's promise, God's answer).
9. God's Ways are Best—(Resignation, Recognition of God's wisdom and love, Eagerness to know and do His will).
10. The Miracle of Love—(Our unworthiness, God's love,—our pettiness, God's care for us,—our neglect, God's unceasing devotion,—our sin, God's salvation).

B. Song Services

1. Life's Little Day—(Its labours, trials, defeats, victories, joys, its noonday, its eveningtide).
2. Sabbath Hours—(Rest, worship, communion, opportunities, etc.).
3. God's Infinite Perfections—(Emotional contemplation of His attributes).
4. The Grace of God—(Rich theme, objectively and subjectively).
5. The Light of the World—(Man's ignorance and darkness, Christ the revealer, the quickener, the transformer).
6. Seeking for Christ—(Vague longings of the unredeemed, the Christian desire for deeper revelation).
7. The Ninety and Nine—(Christ's search and call for the unsaved).
8. The Coronation of Christ—(His humiliation and battle, His victory over sin and death, His reception in heaven).
9. Crowning the King—(A service of praise to Christ).
10. Coming to Christ—(Invitation, longing, acceptance).

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